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STUDIES OF CUPIDS FROM PAINTINGS BY THE OLD MASTERS.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



HERE is much interior church decoration doing in New York just now, and it is interesting to note the extent of improvement in that direction consequent to our assumed art progress. In the Church of the Ascension, McKim, Meade & White are putting in a Gothic reredos of Sienna marble, and Mr. Lafarge is to supply the altar picture, which decorative feature, by the way, serves in many churches now in place of the big east window. It is so in the Church of the Incarnation, which is also to have an altar painting by Mr. Lafarge. Comment on the character of the new decorations of the latter edifice must be deferred until one can see the picture; for the decorations, of course, are only a setting for it. But one is bound to notice the slovenly way in which the work has been executed, with overlapping stencilling and the use of cheap Dutch metal instead of gold leaf.

FROM such elaborate modern edifices it is interesting to turn to the quaint and time-honored wooden structure, St. Mark's Church. The interior is under treatment by that conservative and very capable decorator, Mr. E. J. N. Stent, who is engaged in the difficult task of reconciling the artistic requirements of the present congregation with the somewhat uncompromising exigencies of the old lines laid out by the original architect. Mr. Stent—or rather I might say the patient—is doing as well as could be expected. The church cannot possibly be made an artistic success. The Winthrop, Laurence and Pinckney memorial windows are delightful examples of old English stained glass; but there are others, put in later, which it must be very dreadful to sit and to look at—particularly that “chef d'œuvre” of some Frenchman, a white-robed angel, with the most wonderful cruciform nimbus that ever was seen. Mr. Stent has done a good thing in taking out the plain windows with borders of crude blue and green and substituting the little tinted squares ranging in color from dull pale yellow to olive green.

THE house of the late Mrs. Morgan is literally honey-combed with secret closets and drawers filled with works of art of the most varied kind. Since the first inventory was made there have been several supplements. Now the total value is put down at something like four million dollars. Among the surprises was the finding a portfolio of etchings, including sets of Dürer, Cranach, Goltzius, Schöngauer, Rembrandt and Millet, and rare and fine proofs of some of the best works of Seymour Haden, Jacque, Coröt, Daubigny and Bracquemond. With other prints, including engravings of a more commercial kind, these are valued at \$100,000. In one bill Mrs. Morgan bought prints of Mr. Keppell to the value of \$45,000. It is said, by the way, that Mr. Schaus bought the famous “Doner,” by Rembrandt, for which he paid \$60,000, in the hope of selling it to Mrs. Morgan. But about that time her house was crowded with pictures for which she could find no wall-room, and she had stopped buying for a while. He had sold her one bill of paintings amounting to about \$350,000, and there seemed to be no limit to the length of her purse or her pride of acquisition. Mr. Schaus had the courage to buy pictures no other dealers dared to bring over on speculation, and he profited by his pluck. He may yet get back the money he paid for the Rembrandt.

WITH the advent of Mr. Schaus it can be said that the leading picture dealers now all have their galleries in Fifth Avenue. The rooms of the new-comer are second in importance to none, and they are filled with a choice collection of foreign works, including fine examples of Van Marcke, Schreyer, Coröt, Vibert, Maurice Leloir, Perrault, Palmaroli, Casanova, Lhermitte and Diaz. Most interesting to artists, perhaps, will be De Neuville's large water-color painting on canvas—a new departure. It represents a squadron of German cavalry busy along the sea-shore, cutting the telegraph wires of a fishing village. The canvas is of very fine texture, and the water-color wash hardly loses its transparency; the high lights are loaded with Chinese white. The picture holding the place of honor is a striking work by Von Stettin. The corpses of young Biton and Cleobis

lie side by side in the foreground, meeting the gaze of their horrified mother, who stands at the portal, rooted to the spot. You may remember the story. The sons of Cydippe yoked themselves to her wagon instead of the tardy oxen, and brought the priestess to the temple in time to perform her sacred offices. According to Herodotus, who tells the tale, she prayed to the gods to reward them by doing for them what was best for them; and, in answer to her prayer, on her return from the temple, she found the youths asleep in death.

THE art collection of the late George Whitney, of Philadelphia, in which are some fine paintings, is to be sold at auction in December at Chickering Hall.

CHICAGO has just had a notable six weeks' exhibition in the Art Hall of the Inter-State Industrial Exposition. The committee were Mr. James H. Dole, Chairman, and Messrs. Charles L. Hutchinson, Harry Field, and Walter C. Larned; and Miss Sara Hallowell was, as usual, secretary and chief worker. Largely due to the personal efforts of that extremely intelligent and energetic lady, Chicago this year has anticipated New York, Boston and Philadelphia in exhibiting the important American pictures from the last “Salon.” It was determined to have, so far as practicable, the most important American paintings that have been seen in New York of late. One of these was Dannat's famous Spanish tavern scene “The Quartette.” Mr. Schaus—who could afford to be more liberal, by the way—asked a round sum for the loan of the picture. But it was paid—about \$1000 I am told—and a side-show, with an admission fee of ten cents, was devised to meet the extra expense. Bravo, Chicago! and particularly bravo, Miss Sara Hallowell!

HENRY MOSLER's change of plan in showing his pictures and studies at the National Academy of Design instead of under the auspices of the American Art Association, is due to the difficulty of making his arrangements for exhibiting in other cities fit with the dates offered him by the latter. The Academy is too large a place for a special exhibition of this kind; but Mr. Mosler's pictures should attract attention anywhere.

A SPRING exhibition of the paintings of J. Appleton Brown, at Doll & Richards's galleries in Boston, is as regular as the season itself. In November, however, he will have a second exhibition, not of oil paintings, but of pastel drawings, to which he has been chiefly devoting himself during his summer vacation in Warwickshire. He is now on his way across the Atlantic, and his friends say that his work will “make a sensation.” It is a pity Mr. Brown is not better known in New York than he is.

As the administration of the Luxembourg Gallery buys pictures from living artists only at nominal prices, in consideration of the honor conferred of according them a place on its walls, it is without examples of some of its famous men who have valued their pictures more than the honor. Among the painters unrepresented are De Neuville and Detaille. The Paris correspondent of the New York Times, noting this fact, says that “it is now stated” that the Museum will buy a picture of De Neuville, “and rumor warrants the belief that the large canvas of the Bourget, belonging to an American dealer, will be the desired choice.” This is a mistake. “Le Bourget” is owned by Mr. W. H. Vanderbilt, and it is not at all likely that it will be taken from his Fifth Avenue gallery to adorn the Luxembourg or any other museum.

THE Parisian civic authorities have been making a valuation of the art property in their charge. The churches are said to contain works of art to the value of \$1,500,000, and among other items are \$276,800 for the sculpture of the Hôtel de Ville and \$66,500 for the monument upon the Place de la République. Now, what do you suppose the works of art in New York worth, including the Burns and Fitz-Greene Halleck statues?

THE dispersion at auction, by Messrs. Bangs & Co., of the library of the late Richard Grant White, to begin November 16th, will doubtless attract much interest. That Mr. White—himself a violinist of no mean ability—was a connoisseur in old musical instruments is well known, and probably there will be lively competition for the possession of some of the objects in his choice little

collection. Several pages of the catalogue of the sale are given to his collection of prints, and there is also a score or more of oil paintings, in which, by the way, J. Alden Weir's portrait of Mr. White is not included.

AN admirably life-like portrait of Judge Rapallo, of the Court of Appeals, has just been completed by J. Carroll Beckwith. It will be first exhibited at the Manhattan Club, where there is a portrait by the same artist of the President, Mr. Vanderpool. Mr. Beckwith has posed his sitter with conventional ease in an old-fashioned rocking-chair placed on the rich green sward of the judge's country retreat near Bridgeport, Conn. The open-air feeling about the picture is very agreeable.

SPEAKING of the woes of the decorator who has to reconcile his art with the ignorant views of his “newly gilded clients,” a writer in the New York Star says: “The art director of the Gobelin manufactory can distinguish 14,500 different colors and tints. Think of a grocer who is so color blind that he cannot tell a green tomato from a ripe one when he's selling it wrestling with this art director on the subject of parlor fresco!”

OUR chemical experts differ as to what should be done to check the disintegration of the Obelisk in Central Park. Winter will soon be here, and it is certain that something should be done at once to exclude moisture from the pores of the stone; for water expands ten per cent in freezing, and before it can be dried out of the cells it does serious damage. “Buttering” the Obelisk with melted paraffine wax is proposed by Professor Doremus. In the opinion of Professor Chandler, however, this would be risky, the proposition being to prepare the surface by heating it by means of portable charcoal furnaces; and unless this be done with extraordinary care there will be unequal expansion, and the stone will “crackle and crumble.” The buttering process was tried on a fragment of the monolith at the time of the arrival of the monument in this country, the stone readily absorbing the melted wax. But what proved successful as an experiment on a small scale might not be successful when the entire surface would have to be treated by a different method of application. It is necessary to proceed with great caution.

THE shrewd manager of Mary Anderson has engaged in a little “art” enterprise as a side show, to help business at his theatre. He has hired a room at Haines' piano store in Union Square, and will exhibit there, for an admission fee, what appears to be a statue of the actress. In point of fact the “statue” is nothing but a life-sized “carbon print,” made in three pieces, neatly joined, and artistically touched up in monochrome, by Mr. Van der Weyde, an American well-known in London as the first to take photographic portraits by electric light. The mock “statue,” as it is set between two real plaster casts from the antique, is wonderfully deceptive, and the success of the trick is enhanced by curtain drapery, mysterious lighting, and a guard rope set at a proper distance to keep the visitor from going too near the object. In London the white glare of the electric light aided the illusion; but here gas is to be used. Mr. Van der Weyde “took a run over” to New York with Mr. Abbey “to set the show going,” and then departed.

DR. BIGELOW, an enthusiastic and judicious Boston collector of Oriental art objects, who has been away several years in Japan adding to his cabinet, met recently with a serious loss in Tokio. Thieves got access to the place where he had stored his acquisitions, and stole many of the most valuable of the smaller objects. The doctor's collection is particularly rich in lacquers and ivories.

If there is a good collection of Oriental porcelains anywhere in Europe which by the remotest chance may come into the market, it is pretty certain to be gobbled by one or another of a little group of American dealers with a special gift for scenting out such opportunities. The latest find is Dr. Ernest Hart's splendid case of Chinese porcelains—chiefly pieces of “solid color”—which for the past year has been on exhibition in London, at the South Kensington Museum. One of the firm of Herter Brothers, being in London, heard by chance that the owner just then was enthusiastic on the subject of Japanese art, and concluded that he might be willing to part with his Chinese objects. The Museum author-

ities scouted the idea that Dr. Hart's collection on loan there could be had for money; but application was made to him direct, and the transportation to New York of the case with all its contents was the result of the investigation. Many of the specimens can easily be surpassed by those in American collections; but there are others probably unique. One is a large globular piece of a remarkably soft and beautiful green of indescribable shade—ranging somewhere between a pea green and an apple green. Among other remarkable objects are a sixteenth century Imperial blue and white vase, eighteen inches high, with orange-peel surface and figure decoration; a peacock blue vase, twenty inches high, encompassed by a highly decorative design in flat relief; and a very curious little vase of black glaze, with white relief decoration, on which again is blue decoration over red lines. The last-named object, dating back to the Ming dynasty of the period of Cheng Duk, is a technical puzzle probably no modern potter could solve.

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It is rather inconsistent with all one has heard about the improvement of artistic taste in England to read in that excellent English publication, *The Journal of Decorative Art*, about the "landscape carpets" produced at a leading Kidderminster factory. "This house," we are told, "makes no common carpets, but confines itself to art carpets, in which line it defies all competition." "And all principles of decorative design," the editor might have added.

* * *

WILLIAM PAGE, who died in poverty and obscurity recently at his residence in Staten Island, at one time made something of a stir in the little art world of old New York. He painted both portraits and landscapes after peculiar theories of his own; but it cannot be said truthfully that he did either particularly well. Yet he was a man of more than ordinary ability, and had conscientiously studied the anatomy of pictures. He was a devout admirer of Titian, and, on one occasion, bought an undoubted canvas of the master for no other purpose than to dissect it in the hope of discovering the principle of his color. If he succeeded, he certainly did not profit by the discovery. Page's friends used to tell a story to the effect that the Italian authorities once seized a copy of a Titian he had made, supposing it to be the original; but this was quite a tax on the credulity of those familiar with the work of both painters. MONTEZUMA.

ART IN BOSTON.

FRIENDS of art in America are always on the lookout for the appearance of two great things—the American play and the American historical painting. Every now and then the cry is raised that one or the other is here—has arrived at last! Those whose enthusiasm and confidence are still young and unabated flock with faith and hope to the sight. Perhaps a generous exaltation, born partly of sympathy with the author or artist or with our beloved country, with all her havings still lacking a national art, leads us to believe for a while that here indeed the national art is born; but always hitherto the dismal realization has followed not long after that it is not what was to come, and we must still wait. The latest false alarm has been raised over a notable painting, exhibited the past week at the Art Club, by Henry Sandham, the English illustrator. Mr. Sandham is an Englishman, it was admitted, but so are most of us a few generations farther removed; and as he has cast his lot with us and has studied and drawn in his pictures every phase of American scenery and life from the deserts of New Mexico to the backwoods of Maine, from the Atlantic coast cities to the Indian warfare of the Plains and the Rocky Mountains, he will pass for a very good American worker in art. His subject in this great canvas is surely national—the Battle of Lexington. But—well, what is the matter? Is it not that battle—the mere battle of soldiery—does not well typify Americanism? Not that we have not done plenty of fighting from the period of Miles Standish to that of General Washington, and to that of General Grant, and as good fighting as ever was done in the world! Yet deep down is the consciousness that that sort of struggle is a mere survival from the old world, an accident, an exotic here; that the real warfare we wage on the American continent, in the nineteenth century and onward, is infinitely grander, more serious, more significant—the battle with the forces of nature, the contention of economic and social questions, the subduing and assimilation by intellectual and moral culture

of the currents of humanity itself pouring upon us from all the world, from Asia as well as from Europe. The old combats of Agincourt and Crecy, with their hand-to-hand struggles between man and man, are not more inadequate to represent the war of the present era, with scientifically disposed battalions that have become immense machines, armed with weapons reaching a mile or more, and personal prowess entirely supplanted by implements of precision, than any battle-scene is to represent the shock of the contending forces which have made and are making America what it is to-day and what it shall be to-morrow. The true American historical subject should be sought in the Senate-house and the town-meetings, in the inventor's workshop, in the whirl and fury of the stock exchange, the bridging of gorges and tunneling of mountains, the grain fields of the size of whole counties, the mines and factories, the labor-strikes, the emigrant train, the wharves and marts of trade; and the heroes should be the intellectual giants who have ruled their fellows, the great inventors, the reformers—men and women both—the philanthropists at their work, the merchants and the engineers—yes, even the speculators and the politicians, if we are to give the full drama of American life. In that life war is but an episode and interruption, entered on reluctantly and despatched as soon as possible. What an anachronism to go on following the footsteps of the great painters of the day when war was the chief business of all gentlemen into our day, when well-to-do citizens very properly hire "substitutes," and our greatest general and hardest fighter was a man who himself loathed military display, and whose first care, when his task was completed, was to make the citizen armies disappear as rapidly as possible! So Mr. Sandham's work, though well done enough, is not of very striking import, but on the old conventional lines. As painting it has the fault noticed in the paintings of most men who are primarily illustrators—namely, lack of color. To be sure, the hour of earliest dawn justifies the prevailing gray tone; but there is a poverty in the color-scheme for which the morning light does not wholly account. The dramatic conception is the strong part of the work. The spectator is on the flank of the rude line of farmers and farmers' boys, who occupy the left of the picture. The conventional revolutionary grandsire, bare-headed and white-haired, is prominent in the group; but his exaltation and determination of expression and attitude, and the postures and expressions of the falling and dying, are as genuinely felt, as ably wrought out, and appeal to the heart as the conventional posing in old-fashioned battle scenes does not. The pathos of a rustic tragedy is well depicted; but, on the other hand, the composition is weak and draws apart, for the line of red-coats firing at the smoke-wreathed band of patriots is as much too far away as the mounted major commanding them is too near—placed there evidently to fill up the otherwise empty right half of the canvas. The drawing of the figure is excellent throughout, but there is nothing of the mastery in textures and realistic detail seen, even in the stress and confusion of deadly fight, in the great contemporary French battle-painters, compared with whose work this would be accorded the rank of a spirited sketch only.

One of the most interesting exhibitions seen in Boston for many a day is the landscape work executed by W. Allan Gay during his long residence for the purpose in Japan and China. Mr. Gay is one of the soundest of American landscapists. He was among the first to go from Boston to France instead of Italy for training, and partook of the modern movement in France in the school of which Troyon and Rousseau were the great lights, sharing with his friend, W. M. Hunt, the teachings and companionship of the brilliant circle whose headquarters made Barbazon famous twenty-five years ago. He evidently mastered there the just then rediscovered secret of "values," and learned the importance of the "masses," and the "impression" as the foundation of a landscape. His color, too, is of that untortured freshness and that simplicity which characterize the best modern French landscape school. These pictures of Japan, therefore, carry conviction at once that they are trustworthy transcripts of nature, and it is truly exciting to stand before them, truthfully quiet as they are, and realize for the first time just what manner of country it is from which come to us the wonderful art productions over which the western world has gone daft of late years. After all, one perceives the earth's surface is pretty much the same all over. Here are green fields and trees and hills, coves and nooks that might have been painted in New Jersey or in Connecticut along the Sound. Only Fusiya's

snow-capped cone—and it isn't quite so mathematically conical as it appears on the lacquer or prints of Japan—makes the difference. Yes, there is another great difference, in man's structures, which appears in the landscapes. The houses and bridges are always of pretty, fancifully perked-up shapes in one way or another. The roofs are curled or pinched up at the corners in prankish forms and the bridges are bowed up steeply in the middle. Everything in the way of edifices seems to be on a diminutive scale; the general effect of the large towns depicted is of such villages as children build with playing-cards. Some of the views in the city streets, especially those where the paper lanterns are lighted, have the strangeness and richness which one associates with the Japan of the museums and bric-à-brac shops; but here, still, the conviction is enforced that the effect is the very truth of the matter, and nothing else. The collection is very large, too various and crowded, perhaps, for the artist's interest; and the impression of monotony is produced by the steady sobriety and truth of the coloring. But it has been a fine "card" for the opening of the pretty galleries of Williams & Everett's new store.

The next event of interest here is the opening, the coming week, at the Museum of Fine Arts, of the exhibition of English water-colors brought over by Mr. Henry Blackburn, compiler of London art exhibition catalogues. The list of pictures certainly includes the names of the leading and well-known representatives of this great branch of English art. It remains to be seen whether they are here at their best. The Boston public has had very little experience at first hand with contemporary English art, and that little has not inclined it to change its predilection for the French. Indeed, German, Dutch, and even Russian painting is better known by examples here than English. The growing interest and practice in water-color in this country have caused this exhibition to be looked forward to with a very sympathetic and intelligent curiosity, and it is hoped that it may prove a fountain of inspiration.

The Art Museum school of drawing and painting is flourishing as usual, as indeed are all the multiplied schools, gathering pupils from all parts of the country. At the Museum Mr. Frederick Crowninshield has resigned his instructorship, and his resignation has been accepted, and Mr. Robert Vonnoh has been added to the corps, at the head of which remains that faithful and able teacher, Mr. Otto Grundmann.

There is a little émeute among the architects of Boston over the suspension of the competition for the new Court House, and one disappointed firm of young architects has obtained an injunction against the award made on the preliminary stage, contrary to the announced programme. But the commissioners are backed up by the decision of the expert, Mr. Robert MacArthur, of Philadelphia, that the winning plan was so far ahead of the others that all the rest appeared like mere students' fancies, and the further competition would possibly have no other end than that already reached. Still, the architects declaim eloquently about the "principle" of the thing and "violation of honor."

GRETA.

Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

Hamlet.

THERE was no doubt, no hesitation, about the opening of this season. Every manager, like Cassius, plunged boldly in. Before the equinoctial storm was over, we had two sumptuous Shakespearean revivals, five new plays, Judic, and Mary Anderson.

During the present month we are to be blessed with Italian opera, at the Academy of Music, German opera, at the Thalia, and Salvini, at the Metropolitan.

The advance of theatrical art in this country, and the excellent effects of the missionary visits of Henry Irving, were evident in the spectacular production of "The Comedy of Errors," by Robson and Crane, at the Star Theatre. These two low comedians have been touring the country together for years, making fortunes in such dramatic rubbish as "Sharps and Flats," "Our Boar-ing-House," and "Forbidden Fruit." All at once they go to Alfred Thompson, the theatrical designer, and authorize him to put "The Comedy of Errors" on the stage regardless of expense. He did it, and did it so well that, during its run of four weeks in New York the

old play more than repaid Robson and Crane for what seemed at first their extravagant outlay.

Burton, who was the most comical, if he was not the greatest, of modern comedians, once told Robson that it was the ambition of his life to produce "Twelfth Night" with an adequate company and appropriate scenery and costumes. Robson remembered this when he saw Irving playing "Twelfth Night" and making money out of it. Inspired by the recollection and the example, he selected "The Comedy of Errors" for similar treatment, and, although the play is not as good as "Twelfth Night," the production was successful, and is now being taken through the provinces to continue the artistic education of the American public.

Alfred Thompson, with practically unlimited means at his command, deserves credit for the taste and discretion with which he used them. He did not try to rival "The Black Crook." His costumes were not gaudy, nor his scenery overdone. He reproduced the life of ancient Ephesus as completely as possible, and made the picturesque streets, quays, and villas a background for Shakespeare's immortal characters.

A good example is contagious, and Mr. Thompson had his immediate reward. Manager Hill, of Chicago, who prides himself upon conducting the theatrical business on business principles, decided to engage Mr. Thompson to illustrate and decorate "Romeo and Juliet" in the same magnificent manner, for the New York debut of Margaret Mather, at the Union Square. Before these pages are printed this second Shakespearean spectacle will be delighting large audiences.

I am quite safe in this prediction, because, whatever may be thought of the Juliet of Miss Mather, the scenery and costumes are sure to be worth seeing, as Mr. Thompson was associated with Irving in the famous revival of "Romeo and Juliet" at the London Lyceum, and will repeat, and perhaps improve upon, its leading features.

Never before has so much attention been paid by managers to the artistic presentation of plays, and this fact is in every way encouraging and satisfactory.

MANAGER HILL expected, and says that he hoped, that Mary Anderson would make her *rentrée* in "Romeo and Juliet." Comparisons may be odious; but they are excellent advertisements, and they could not have been avoided with two actresses playing the same part in the same play at two theatres so close together as the Union Square and the Star.

The critics might prefer Mary Anderson to Miss Mather; but then they would have to state the reasons for their preference, and every article would be a free advertisement. The public might agree with the critics; but then they would have to see both performances in order to decide. On the whole, the plan of an opposition "Romeo and Juliet" was worthy of the Chicago sagacity of Manager Hill.

But he forgot that Mary Anderson had a clever manager. Three months ago, Miss Anderson began to study and rehearse Rosalind in "As You Like It," which she had never played before, and she appeared in it with considerable éclat at the Memorial Theatre, at Stratford-on-Avon, thus invoking the especial favor of Shakespeare upon her new part. The London critics were brought down by special train and pronounced the performance crude, but promising.

Then, just as Manager Hill had everything ready for "Romeo and Juliet," it was quietly announced that Mary Anderson would receive her welcome home in "As You Like It." She arrived, bringing with her a complete English company, and a stuffed deer that might be the lineal descendant of one of the bucks slain by Shakespeare. Do you see what a managerial triumph was gained by this stuffed deer? Poor Romeo never killed anything except a few Capulets and himself, and so Manager Hill could not offset this realistic property.

But, although nothing could be said against the deer, the English company was considered a vulnerable point. On the Square, at the club, in the theatre lobbies, and behind the scenes, I was taken aside and indignantly asked what I thought of Mary Anderson's conduct in importing a lot of English actors to deprive American actors of their daily bread. Was it not most ungrateful that she, an American girl, who had made her reputation and money here, should engage English professionals to support her?

I am as patriotic as the Star Spangled Banner itself; but I really cannot comprehend what difference it makes where an actor happened to be born so long as he acts

well and on reasonable terms. However, I thought it only fair to interview Miss Anderson's manager about the matter, and his explanation was conclusive.

The English company imported for Mary Anderson rehearsed with her for two months and played with her for four weeks before coming to America. If she had dismissed them, they could hardly have found other engagements this season, and she would have been compelled to go through the weary work of rehearsing her plays with new people.

Besides, where would she have found an American company had she desired, in the reputed words of the immortal Washington, to put none but Americans on guard? I do not know where there are American actors enough disengaged to form a Shakespearean company. Almost all the professionals in America are foreigners, either by birth or parentage.

What nonsense it is to attempt to excite an anti-English feeling against a company that appears in such thoroughly English plays as "As You Like It" and "Romeo and Juliet!" If none but Americans are to act in America every playhouse in the city would have to be closed. The entire "Mikado" troupe would leave the Fifth Avenue; Tom Whiffen, J. H. Ryley and Zelda Seguin would desert the Standard; Fred Robinson and Herbert Kelcey would march out of the Madison Square; Richard Mansfield and Selina Dolaro would bid adieu to the Lyceum, and Wallack's would never reopen, because all the company are English.

It is, therefore, impossible to apply the Know Nothing principle to the American stage. As a general rule, the actor who wraps himself in the American flag is not fit to carry a theatrical banner.

COSMOPOLITAN New York gave Judic a friendly reception at Wallack's; but, before a week had elapsed, she had so shocked the public that they remained away from the theatre. After the first night the audiences grew small by degrees and beautifully less. This was the fault of Judic's company, of her costumes, of her songs, and of her plays.

The husband of Madame Favart used to say that all he required for a starring tour was his wife and a few dolls. Manager Grau imitated Manager Favart in the dolls with which he surrounded Judic. The old favorite, Mézières, was the only member of the troupe who could act and sing. He justified his reputation by several remarkable performances of eccentric old men; but old men do not draw at a theatre.

We were told in advance that Worth had made a new wardrobe for Judic, and she described some of the dresses to the reporters immediately upon her arrival. But she did not wear any of them in her opening plays. The ladies laughed at her ugly and unbecoming costumes, and her friends advised her to go to a New York dress-maker.

One day I was taken to a house on Adelphi Terrace, London, and shown a series of rooms fitted up with cabinets containing pictures on porcelain, antique gems, rare engravings, and curious rings and watches. All the articles were artistically admirable, and many of them were almost priceless in value. But they could not be exhibited in public, they had to be hidden in this out of the way house, because the subjects treated by the great artists, ancient and modern, were indecent.

Judic reminded me of my visit to this immoral museum. Her art is exquisite. She sings deliciously, with a voice as sweet as honey. To hear her speak the most ordinary lines is an education in French. She acts with such perfect naturalness that she does not appear to be acting. But all this artistic excellence is wasted upon songs and plays that are grossly indelicate.

In France young girls are not supposed to go to the theatres, and a license is allowed to dramatists and actors which would be intolerable in this country, where a gentleman seldom attends a place of amusement unaccompanied by ladies. No gentleman could explain to any lady what Judic means by her songs, nor could he tell her in plain English the stories of Judic's plays. If the lady should understand French, so much the worse. She would never forgive the gentleman who subjected her to such immodesties as "Nitouche," "Lili" and "Femme à Papa."

Judic is now a middle-aged woman, and she looks it. She is very stout and matronly. In almost all her plays she has the same part. In the first act she is a young girl at school in a convent, innocent and demure. Then she is suddenly taken behind the scenes of a theatre, or to a champagne supper, or she is locked up in a dark

room with an officer, and she has to sing improper songs or get intoxicated, the humor being in the contrast between her girlish manner and the terrible things she says or sings or does. But Judic no longer looks like a girl, and this makes her indelicacies even more repulsive.

New York is not a prudish place, and there was a time when many men would rush to see a performance that was a little loud. But Judic oversteps the line. She is not vulgar; she is too artistic for vulgarity; but she is all the more dangerous because she utters vilenesses in the most charming style.

Manager Grau should have known that, in this country, an entertainment which ladies cannot attend is a certain failure. The ladies are the principal patrons of our theatres, and it is this which keeps the American stage pure and decent without an official Censor or Licensor of Plays. When Judic makes the American ladies blush she keeps them out of the theatre, and they take care that the gentlemen do not go without them.

I am sorry that Manager Grau should have shown so much misdirected enterprise, and that Judic should have come so far to be ignored. But, all the same, I am proud of a public that is not to be caught by the delicately veiled vice which has given Judic so great a reputation.

"A MORAL CRIME," produced at the Union Square, was "Fedora" reversed. The heroine has killed a man, and the hero hunts her down and falls in love with her. The piece has one strong situation; but it cannot compare with Sardou's work.

Daly's theatre, elegantly redecorated, opened for the season with "The Magistrate," which is a London version of the old French farce known here as "Americans in Paris" and as the libretto of "The Bat." Mr. Pintero has adapted the farce very cleverly, and it is a success of laughter.

The Madison Square reopened with a revival of "Sealed Instructions," and Agnes Booth, Maud Harrison and J. H. Stoddard were added to Manager Palmer's company. They will have opportunities in "Saints and Sinners," a London comedy, which the author, H. A. Jones, came over to rehearse.

Wallack's is announced to reopen with "In His Power," an English melodrama which has failed dismally in San Francisco. Rose Coghlan has been so successful as a star that she will pay a forfeit rather than return to Wallack's, and Sophie Eyre will be duly installed as leading lady.

The musical sensation of the season will be Mrs. Thurber's project of American opera at the Academy, which is now strongly indorsed by the leaders of society, and will be carried through under the direction of Theodore Thomas. A series of concerts, a singing school and a school of dancing have already been arranged in connection with this extensive—and expensive—scheme.

STEPHEN FISKE.

COMING ART EVENTS.

OCT. 29-Dec. 10: Philadelphia. Fifty-sixth Annual Exhibition of the Pennsylvania Academy in connection with the exhibition of the Philadelphia Society of Artists. It is at the discretion of the board to expend \$1800 in purchases and medals. There are also prizes to local artists. Secretary, Mr. George Corliss.

ABOUT NOV. 1: New York. American Art Association Special Fall Exhibition of oil and water-color pictures, including American pictures from the Paris Salon of 1885. Four prizes of \$250 each for the best water-colors, the pictures to remain the property of the artists.

NOV. 23-Dec. 19: New York. Autumn Exhibition of the National Academy of Design. Secretary, Mr. T. Addison Richards.

ABOUT FEB.: New York. Retrospective Exhibition of American Painting. Under the auspices of the N. Y. Branch of the National Society of Arts, at the American Art Association galleries.

JAN. 11-Feb. 1, 1886: New York. Eighth Black-and-White Exhibition of the Salamagundi Sketch Club, together probably with an exhibition of architectural drawings, at the American Art Association galleries.

FEB. 1-27, 1886: New York. Nineteenth American Water-Color Society Exhibition, at the National Academy of Design.

FEB. 1-Feb. 27, 1886: New York. New York Etching Club at the National Academy of Design. Secretary, Mr. Henry T. Farrer, 51 W. 10th Street.

MARCH, 1886: New York. Second Prize Fund Exhibition of Painting and Sculpture, at the American Art Association galleries. Ten gold medals and ten prizes of \$2000 each, the works gaining the latter to become the property of the museums designated by the subscribers to the fund.

ABOUT MARCH, 1886: New York. Exhibition and Subsequent Sale of the late Mrs. Morgan's collection of pictures, porcelain and curios.

Gallery and Studio

HENRY MOSLER.

It would be impossible to mention an American painter who has more honestly won an enviable reputation than the modest gentleman whose name heads the present notice. In calling attention to his work it is with particular pleasure that we refer to his early struggles, for from his experience there is a lesson to be learned by many a youthful pilgrim to the Temple of Fame, who, wearied by failure and rebuff, is in danger of falling by the way.

Henry Mosler was born in New York, June 6th, 1841. His father, a Silesian, had been at the head of a lithographic establishment in his own country; but, having been obliged to emigrate on account of too freely expressed republican opinions, on coming to this country he supported his family by making cigars, which, at a tender age, the future painter was sent into the streets to sell. Afterward his father went to Cincinnati, where he became head of a cigar factory. While working under him, the lad amused himself by copying the gaudy labels which decorated the boxes. It was this unpromising occupation which first aroused in young Mosler a desire to become an artist. One day—he was then about fifteen years old—he paid a visit to his friend, George Kerr, a hatter in Cincinnati, and found him busy painting, after a fashion, a decoration for a little panel. The hatter's performance filled the youngster with wonder. He was fairly lost in admiration. "Why don't you try it yourself?" said his friend; "it's very easy." Mosler said he would, and he went forthwith to a dealer in artists' supplies, bought as much of an outfit as his scant savings would permit, and, under the patronage of the hatter, who seemed to him a veritable Raphael, he set to work on his own account. As he was determined now to be an artist, his father got him work with a wood-engraver in Richmond. After working hard with the burin for a while, Mosler returned to Cincinnati and entered the studio of James H. Beard. He there for the first time studied painting in earnest. At the breaking out of the war, he was engaged as a correspondent for Harper's Weekly. How this came about is described as follows in his own words, in a recent conversation with a reporter of The Cincinnati Commercial Gazette:

"Major Anderson," he said, "had just returned on his triumphant tour from Fort Sumter, and it occurred to me, looking at the crowd which had gathered at the

Little Miami depot in Cincinnati, that I would send a sketch of it to Harper's. I did so, and in a few days I got a letter accepting the sketch and asking me if I would serve as their correspondent in the West. It happened that General Rousseau had just begun his movements at Louisville, and I concluded to join him. I went to Mr. W. W. Fosdick, the poet, and told him what I was going to do, and he at once wrote me a letter of introduction to George D. Prentice, editor of The Louisville Courier. I reached Louisville within a few days and found Mr. Prentice, who told me that there was no use in going to see Rousseau, as he was in retreat at Muldraugh Hill. I did not take this advice, however, but started for the scene of hostilities. I had not gone very far when I was overtaken by a peculiarly dried-up

"We soon got better acquainted," continued Mr. Mosler, "and, although General Sherman never became a lover of newspaper people, I was indebted to him for many favors."

He painted portraits of several prominent Union officers, including General Rousseau and General R. W. Johnson—which probably were not remarkable as works of art—and he remembers with keen delight making a surreptitious sketch of General Sherman, who had persistently refused to sit for any one. In 1863 an attack of camp fever compelled Mr. Mosler to leave the army. On his recovery he determined to put into effect his long-cherished dream of going to Europe to study. With the thrift characteristic of his race, he had saved money while most of the war correspondents had gone home

with empty pockets. With \$700 in hand, he went to Düsseldorf, and remained there for nearly three years, resolutely devoting much of his time to drawing from the antique. He also painted war pictures under the direction of A. Kindler. He then went to Paris, and after passing six months there in the studio of Hébert he returned to Cincinnati, where he remained until 1874. Among the pictures he painted at this time were "The Lost Cause" and "The Drummer Boy," the latter being inspired by the well-known poem of Buchanan Read. It was at Mr. Read's suggestion that he went to Munich, where he studied for three years under Piloty. He won an honorable mention at the Royal Academy, and a medal for painting from life.

In 1877 Mr. Mosler returned to Paris, where his rise was surprisingly rapid. "The Return," shown in the Salon of 1879, brought him immediately into prominence. Aided by the good offices of his friend, M. Turquet, of the Ministry

of Fine Arts, it received the extraordinary honor of being purchased for the Luxembourg Gallery, where it remains to-day, the only painting by an American artist in that famous collection. Before finding its permanent resting-place there it was sent to Munich by the government and was placed among the canvases representing French art at the exhibition. It is certainly a fine picture. In the Breton cottage we see, through the open doors of the quaint cupboard-like bedstead, the profile of the old mother rigid in death, the flickering tapers at the head tingeing, with a faint yellowish light, the pallid features. At the foot of the couch the prodigal has thrown himself in an agony of grief and remorse. His bare feet and travel-stained garments indicate that he has had a hard journey, but he has arrived too late,



HENRY MOSLER. PEN PORTRAIT BY HIMSELF.

specimen of a man, his blue uniform covered with dust, and his raw-boned horse looking more like a plaster cast than a Kentucky thoroughbred, commanding a regiment of soldiers who were going to the line of battle.

"What are you doing here?" yelled the musty-looking soldier.

"I am an artist for Harper's Weekly," was the reply.

"Well, go home. We don't want any artists sketching around here."

"I made no reply, and he galloped on. When I got to Rousseau's headquarters I found him bowing and saluting my crusty acquaintance. 'Hello, you have got here, have you?' he exclaimed, and I found he was General Sherman, then only a colonel in the regular army.



Y. Mosler 1881

after all. By the bedside, with face full of sympathy, stands the good priest, his sacred office ended, but book still in hand. One needs not be told that no word has been exchanged. Nothing could be more eloquently expressed than the fact that the poor youth has found as yet no phrase to express his grief. The spontaneous action of this single figure tells the whole story.

An excellent piece of genre, "The Wedding Gown," exhibited at the Salon the following year, has become the property of M. Turquet. The scene shows the interior of a Breton village shop, where a little of everything is sold. While the happy maiden in her red and green striped dress is being measured for the wedding-gown, her mother is bargaining with the merchant about the price of the stuff, and the future bridegroom, a sturdy young fellow, calmly puffs away at his pipe with a satisfied smile of pride of ownership in the comely creature who is the centre of attraction in the store, which is filled with villagers. "The Wedding Morning," exhibited at the Salon in 1883, is a picture of similar character, a sequel, as it were, to the other. The bride is attired for the ceremony and looks truly charming in her picturesque Breton dress. She is surrounded by the women of the village; one is arranging the enormous fan-shaped collar; another, on her knees, is putting a finishing touch to the scarf; there are two, with somewhat envious expression, whispering critical comments, and the old mother, with hands clasped in delight, is looking on full of pride. The table is spread, the village musicians are playing, and the happy bridegroom enters, welcomed by the girl's proud father, who bows hat in hand. Behind the groom is a crowd of villagers extending away beyond the open door. This charming picture was bought for the Museum of Sydney,

Australia. The artist received a medal at the International Exhibition at Nice, in 1884. "The Last Sacrament," which was one of the five pictures bought by the Committee of the Prize Fund at the American Art Association's Exhibition in New York, and "The Village

Clock-maker," which was shown at the same time, are familiar to our readers and have been noticed too recently in our columns to call for present comment.

Evidently Mr. Mosler has no idea of denationalizing himself, as too many American artists who have made their fame abroad have done. After many years of absence he is again in this country, and we are glad to know that he has brought from his Paris studio his pictures and studies, including his Salon picture for next year, with which, in addition to such of his paintings in private collections as he can borrow, he will open an exhibition in New York, Boston, Cincinnati, and perhaps other cities.

It is not at all difficult to define Henry Mosler's position in American art. We have more dashing, more brilliant painters, but none more thorough, painstaking and generally satisfactory. A "tour de force" like Mr. Sargent's "El Jaleo" would be impossible for him; but it would also be impossible for him to do such sloppy perfunctory painting as Mr. Sargent frequently puts on exhibition. Mr. Mosler's performances, like those of all artists, are unequal. His high-water mark, probably, was reached with his picture in the Luxembourg. But his work is always straightforward and honest; and in these days, when "impressionism," so-called, is made to do duty for imperfect knowledge, such



Y. Mosler 1884

STUDIES BY HENRY MOSLER.

qualities, allied as they are in his case with pure homely sentiment, and a talent for story-telling which amounts almost to genius, are not to be lightly estimated. Indomitable study has made him a master of composition; his keen powers of observation, aided by an enviable memory, have enabled him to store his brain with a myriad types of gesture and expression, and, with his nice sense of discernment, these are ready at his call whenever he may need them. He does not, however, trust overmuch to memory. He has accumulated a surprisingly large collection of studies in pen, pencil and crayon, as well as in oils. They are all arranged with a degree of precision and order very uncommon in an artist. But this care in small matters

they were painted, which he considers to be false, have been defended by a portion of the press. One well-known critic, M. Eugene Véron, has even gone so far as to charge that, for a long time, the state schools have produced very few noteworthy artists and hardly any of genius. Most of the men who, during the last hundred years have rendered French art illustrious, got their education, he claims, outside of the Government establishment, and never took the Government prize, the Prix de Rome. Therefore, though he would maintain the École as a training school for young pupils, he would abolish the Prix de Rome or throw it open to free competition. M. Véron would give the more inventive and impatient young painters a chance to correct their faults and to en-

Nevertheless, he is too good a painter and knows his ground too well to range himself with those who cry that the existing state of things foreshadows the complete and irrevocable decadence of French art. He is not, from his standpoint, obliged to take so gloomy a view. He is probably right in saying that the general high level of technical excellence to which France and the world have attained forbids our rating the more prominent modern artists as they deserve. We, perhaps, undervalue, if anything, the wonderful skill of Meissonier and Gérôme, the masterly drawing of Lefebvre and of Bouguereau. Perhaps, for the same reason, we make too little of the measure of skill possessed by the Millets and the Courbets, the De Nittis and the Dannats. Perhaps we should



"THE VILLAGE CLOCKMAKER." FROM THE PAINTING BY HENRY MOSLER.

is characteristic of the man. It is in his temperament, and to it he is largely indebted for his success.

A FRENCH ARTIST ON FRENCH ART.

ONE of the professors of the École des Beaux Arts, a clever painter, M. Boulanger, has, in a little pamphlet addressed to his pupils, made what we believe to be the first open official attack on those artists who have abandoned the officially recognized sources of inspiration in order to follow up certain novel ideas of their own. These Realists, Naturalists, Impressionists, Open-air-ists and other rebellious bands, have not only had the temerity to have new ideas, but also to carry them into practice and to produce a few remarkable pictures which have been noticed by the public and the critics, and which, according to M. Boulanger have been accorded more praise than is their due. The principles on which

noble their conceptions of their art by the study of the great Italian masters; but he would have them unhampered by what he thinks is mere pedagogism. Even as matters stand, he seems inclined, judging from many articles in the two periodicals controlled by him, "L'Art" and the "Courrier de l'Art," to trust the future of French art with the rebels rather than with the well-disposed pupils of Gérôme and Boulanger and Bouguereau, and their confrères. Although M. Boulanger's pamphlet does not refer to the editor of "L'Art" it is quite certain that it is intended to be as much an answer to his attacks as a warning to the writer's pupils against the seductive theories and the still more seductive vogue of the Impressionists and the rest.

It will be admitted then that M. Boulanger has sufficient reason to speak. He cannot be accused of rushing into print about a matter of no importance. He has not only to guard the young men in his charge against paradoxical opinions, but to defend the system of which he forms part.

esteem them more all around. Such is not M. Boulanger's opinion. "If the decadence is not yet upon us," he says, "it is ready to invade us." He perceives a grave symptom in what he calls the search for originality à propos of everything and à propos of nothing, "de l'originalité quand même," which is all that he can see in the works of independently taught artists.

It is only too true that the nicknames given to the different sets or classes of these latter, stand for a great heap of follies and extravagances as well as for some respectable paintings, and for some new principles worthy at least of discussion and of experimental probation. It does not answer to say, as M. Boulanger does, that these principles are mere negations. To maintain that the light of nature is colder than that of the old, and of most modern masters, is to maintain a positive fact. To assert that a composition in tones is as satisfying to the modern eye and more natural looking than "composition in line," is to assert another fact. To introduce in

a painting a figure or other object so near to the eye as to do a certain violence to the strict rules of perspective, is a piece of audacity, to be sure, but it sometimes results in a striking effect of reality. Finally, to paint commonplace subjects in grand proportions does not, to most people, seem wrong when they are imbued with noble

good than harm by their personal influence over their pupils.

Still, when all is said that can be said on M. Boulanger's part—when it is acknowledged that Gérôme is a great artist, that Bouguereau puts refined feeling as well as fine drawing into some of his works, that Cabanel is

first of "luminists" in his way—it is still certain, as M. Boulanger grudgingly admits, that such extra-official movements as the present are at times necessary to preserve art from falling into conventionalism. M. Boulanger will not allow that such has been the case since Ingres, and, we should add, Delacroix. But it is a long time since these great men led the reaction against the school of David, and we cannot blame the growing generation if they think that Ingres' successors may be none the worse for a little insubordinate contradiction to stir their blood and keep them from getting rusty. That the new movement had better be founded in science, that the young reformers would do well to learn all they possibly can of the experienced and wonderfully skilful

painters for whom M. Boulanger acts as a spokesman, we do not doubt. But neither can we doubt that the impetuous Impressionists and their allies have rendered a great service to French art in preventing stagnation, and in putting a stop to the march of conventionalism, nor that some of their peculiar aims and methods are founded on correct observation of nature

feeling. And that may happen even when the vulgar or the ugly side of things is presented with particularity, with insistence. But all those who follow out such ideas are classed by M. Boulanger as simply lacking in good sense, though he acknowledges that several of these are painters of decided natural gifts, whose talents have been improved by labor, not allowed to corrupt in idleness.

It seems to us that M. Boulanger makes a failure of what is ostensibly the main line of his argument. But, when he turns to defend the system pursued in the École des Beaux Arts, he is on solid ground, and his words are worth quoting and worth thinking over. It is true, as he points out, that coarse work, much indulged in by those who are too impatient or too lazy to submit to severe and thorough training, is not necessarily strong work. "On the contrary," as he says, "a brutal execution almost always denotes weakness, while a finished execution is the sign of great energy." Michael Angelo painted smoothly and polished his statues. Rubens, with a temperament and education quite different, is known and admired as much for his light and flowing touch as for any other quality of his.

It is true, also, that originality is not to be had for the asking, as many, in all periods of innovation, are led to think it is. "Originality exists only when it is unconscious," says M. Boulanger. "A search for it results only in the bizarre, the extravagant. One should take care not to make his own of what his predecessors had disdained, lest thinking that he makes himself thus, at an easy rate, original, he be found to be only trivial. The day when painters and sculptors are no longer poets, they will no longer have any reason to exist, and it should be remembered that the vulgarities of certain masters, such as Rembrandt, are, in reality, covered up by the poetry of color and effect." It is true, again, that the great innovators of former times studied hard and long in the schools that were open to them, and whose precepts they afterward departed from; though even they kept in a measure to the traditions which had been handed down to them. M. Boulanger is, however, wrong when he claims that a professor of rhetoric or a professor of drawing can have no influence on the style of his pupils. He will probably have but little if they are men of commanding genius; otherwise, he may, and should have a great deal. "Nobody," he says to his readers, "can modify your originality." If he had said that nobody could quite deprive them of it, he would be very nearly right. But in so far as a teacher confines himself to the technicalities of his art he certainly can do his pupil little harm; and it would be proper for M. Boulanger to say that he and his brother professors of the École des Beaux Arts may do much more

and on sound reason, or, as M. Boulanger would say, on science.

ROGER RIORDAN.

CRITICISE another's work honestly, but never frivolously. You have a right to help your friend but not to mortify him.

Art Hints and Notes.

TALENT has no better friend than persistency and self-respect, and no worse foe than vanity. Where egotism proceeds from knowledge it is pardonable. The egotism of ignorance is lamentable.

COFFEE grounds furnish a brown tint which may be used to produce the half tones of pencil sketches with admirable effect. The residuum of a pot of coffee and a sable brush are all you need for the experiment.

A LITTLE powdered soapstone rubbed over your drawing-paper will remove any greasy smudges which might injure the work. Remove the powder with a bristle brush, and you will find the paper in good working order for the most delicate washes.

Do not be in a hurry to begin work. Study your subject well before you try to reproduce it. The better it is fixed in your eye the better and the more easily will you fix it on canvas.

TAKE every opportunity to talk your work over with others. You may often obtain useful hints from persons less experienced than yourself.

FOR drawings in monochrome it is worth while to experiment with burnt umber and white, instead of black and white. Delightful grays and middle tones are to be had by this combination.

DELACROIX used to jot down every evening the remarks and ideas on his art which he had heard and thought out during the day. His memorandum books were a treasure to him.

FIRST learn to copy. If you have any originality it will develop itself.

DECORATE your studio to suit yourself, even if you do it differently from others. Whatever mistakes you make



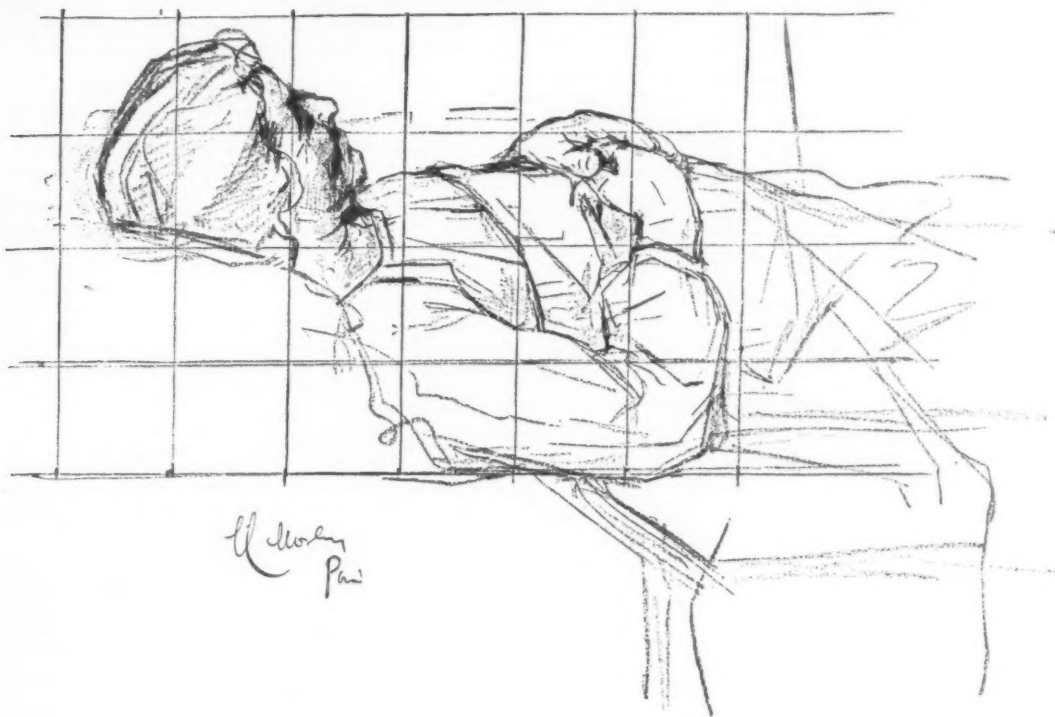
PEN SKETCH BY HENRY MOSLER.



PEN SKETCH BY HENRY MOSLER.

you can correct, and if you have any taste at all you will produce some pleasing new effects.

THE best practice for color and tone that I know of is to study a picture closely, and when you get to your workroom make as good a copy of it from memory as



STUDY BY HENRY MOSLER FOR HIS PAINTING, "THE RETURN."

you can. After a little while you will be amazed to find how close a copy you can make, and how ready you will be to memorize what you see in real life as well as in pictures.

WHENEVER you look at a picture worth looking at try to discover how the artist painted it. You may not find out his exact methods, but you will certainly learn something worth knowing.

IN copying, copy as closely as you can; but in doing original work, think of it and not of what any one else has done like it or how he did it.

THE most spirited work is that done quickly. In sketching from life try to get the action first. Even if you have not time to complete the detail, you will have a valuable memorandum.

IF you have an idea for a picture make a sketch of it at once. You may not be competent to carry it out, but the sketch will teach you something.

THE first cast for your studio should be an anatomical figure. Should you never draw from it, you will at least become familiarized with the form.

IF impressed with the idea that there is an error in some work you have come upon, do not rest until you have discovered what it is, and you will be the better able to avoid it yourself.

EVERY painter should practice modelling. The strongest painters have been good modelers, from Michael Angelo down. Most of the strong sculptors of the day are good painters. The arts are twins, and each assists the other.

SIR JOSHUA REYNOLDS said "painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages." The influence of the Dutch school on modern art shows how close the great Englishman was to the truth.

THE best art is not always the most striking, any more than loud talking is always the most sensible.

WHAT perspective is to the architect, and drawing to the historical painter, the principles

of color are to the student of painting. He can no more learn to paint without understanding them than he could learn to write without knowing how to read.

THE warmest colors in the flesh are those of the lights and shadows. The latter are warmer than the

former, and the intermediary or half tints are cooler than either. The deep shadows are always warm; but they lose their hotness in the grays, which carry them into the lights. This rule is invariable.

THE darkest colors do not make shadows, or the lightest ones light. It is their relative application which produces the effect of nature. White is not light. It is only paint unless it harmonizes with the colors which surround it.

SIMPLE lessons are the most useful to the beginner. By attempting too much he wastes his forces and secures a result which only discourages him.

HAND-BOOKS on art are always useful and often invaluable; but a student's best hand-book is himself. A hand-book can only tell you how things may be done, and you must learn to do them through your own efforts. Moreover, there are many points which escape the handbook, and these you must acquire by experience. Read attentively all you can on art. Study closely all the good pictures you can get at. Gather all the information you can from those who have more knowledge and experience than yourself, and all the while work and try to utilize the material you gather.

To put a glass over the face of an oil painting, as is often done, is even worse than putting the picture under glass in a shadow box. The glass ruins the most subtle qualities of the picture and does not even protect it from dust, which is sure to filter in through the joints of the frame. Nothing will injure a well-painted picture in oil but actual violence. The best



STUDY BY HENRY MOSLER FOR HIS PAINTING, "THE RETURN."

way to preserve it is to have it well varnished and hang it up. All the dust that settles on it when the varnish is dry can be easily washed away.

* * *

It is not generally known that Jean Paul Marat, the monumental monster of the French Revolution, contributed to the science of art a couple of treatises on light and optics valuable enough to secure the approval of the discriminating and critical Goethe. Written by any other man they would probably have been popular and widely read.

* * *

GILT frames too brilliant and glaring may be toned down by glazing with bitumen, mixed with Japan or gold size and a little turpentine, applied with a bristle brush, the surplus color being wiped off with a soft rag. Many artists tone their frames into harmony with their pictures before they send them to the exhibitions.

* * *

A CURIOUS theory was that of Johann Hoffman, who first set up the comparison between color and sound. Light he compared to noise, darkness to silence, the primary colors to whole and the mixed to half notes, in music. The setting of the palette he found similar to the tuning of an instrument; and he went so far as to compare certain colors with certain instruments. Thus, indigo reminded him of a violoncello, ultramarine of a violin or viola, yellow of a clarinet, vermilion of a trumpet, purple of a hunting-horn, and so on. A lively watercolor he found the equivalent of a piano concert, and a solid picture in oil of a symphony.

ARTIST.

CHARCOAL AND CRAYON DRAWING.*

CHARCOAL and crayon have of late years banished almost completely from our schools and studios the use of the black lead-pencil, which, less than a generation ago, was the first drawing implement put into the hand of the pupil. The revolution is due doubtless to the influence of American artists who, like Mr. Frank Fowler, have studied on the European Continent. In England the lead-pencil is still much used, except in such institutions as the Slade School at University College, London, presided over by foreigners. There is much to be said in favor of the good old-fashioned graphite, with its rich, soft and silvery tones and their wonderful possibilities for delicate effects, impossible with the more robust charcoal and crayon. But the latter are indispensable for drawings on a large scale, as from the cast and life-size portraiture, which require more breadth of treatment; and in giving us the admirably practical and lucid textbook before us Messrs. Cassell & Co. have really met a popular demand.

Two different methods are treated of—the one, in which the charcoal point is used alone, the shading being put in with lines which are not blended, no stump or rubbing together of any kind being allowed; and the other, in which the charcoal is blended with a stump, no lines being visible in the modelling. The latter is the method generally employed in art schools, and to it Mr. Fowler devotes principal attention. He allows a limited use of the crayon point even in charcoal drawing. In crayon portraiture the charcoal, of course, may be freely used; for if lightly put on it is easily effaced by dusting.

Supposing the subject to be a head, the following directions—we present them abridged—are given for procedure in charcoal drawing:

First make a small mark or dot on the paper with your charcoal, to show where the top of the head will come. A corresponding dot will indicate the bottom of the face or chin, while a mark on each side will show the width of the head. Before beginning to draw a line, these marks will suggest whether the head be properly placed on the sheet. See that there is not too much space on either side, and that the head is not too high or too low. The position being decided, the outlines are lightly sketched in with long sweeping lines, following the general direction of the head without any attention at first to details of any kind. Let these lines next determine the oval described by the face, sketching at the same time the lines of the throat, and ascertaining the action of the body in relation to the head by one or more long, sweeping lines across the bust from shoulder to shoulder. Next draw a line with the charcoal point across the oval of the face where the hair meets the forehead, one through the middle of the eyes, one at the base of the nose, through the centre of the mouth and the lowest point of the chin.

These lines determine the proportions of the face, and are drawn very lightly with the charcoal, sharpened to a fine point, as they are erased when the features are drawn in. Next proceed to place the features on these lines, blocking them in only in their general forms at first with very little detail, and draw these forms as squarely as possible, seeking for angles and avoiding curves. Having ascertained that the features are in the right place, go back to the outline and bring that into shape, though without trying to finish it carefully as yet.

The next step is to block in the shadows in their general forms, dividing the whole head into two distinct masses of light and shade. To do this, make a faint outline of the exact form of the shadows where they meet the light; now fill in with charcoal all the mass of shadow within the outline, making one flat, even tone of dark without variation of shade. To do this draw the charcoal in straight parallel lines slightly oblique, almost touching each other, until the whole shadow is covered. No special care need be taken in putting in these lines, as the main object is to get the paper sufficiently covered with the charcoal. The largest paper stump is now used, to unite these charcoal lines into one flat tone of dark. The stump is held in the fingers, so that about an inch of the point lies on the paper, not merely the tip end. With this the charcoal is rubbed in until no lines appear, only one simple even tone of dark filling the outline of the shadow.

Put in the eyes, nose, mouth, etc., and in the same way, drawing the form of the general shadow first without any detail, and putting in the flat tone with the charcoal and stump. When the principal shadows are thus laid in, look at the head from a distance and see if the proportions are correct. Any mistake will be easily seen in this stage, and should be corrected at once before proceeding farther.

In laying in a mass of shadow, if too much charcoal gets on the paper, so as to become inconvenient, wipe it off lightly and evenly with a soft cotton rag, and if then the tone is too light, work on it again with charcoal, as before, using the stump in the same way until it becomes the right tone.

In working heads, life studies, etc., in charcoal it is the practice in all the large art schools to finish them with black crayon. The crayon is not touched, however, until the shadows are all put in and the proportions found to be correct. The whole effect being blocked in in the way already described, the crayon is taken up and the two materials used together at first, as required, in the following manner:

The outline, which has been sketched in with charcoal, is now very carefully drawn with a finely pointed Conté crayon No. 2. First dust off the charcoal a little with a rag until the outline is quite light, though easily seen, and do not make the crayon outline too dark and thick. Next proceed to block in the hair with charcoal. Do this at first in the simple masses of light and shade, rubbing in the charcoal in close lines at first, so as to well cover the paper, and then using the stump to make one flat, even tone. If the hair is dark, cover the light mass with a general tone of light gray, using the charcoal very lightly and rubbing it flat with the stump as before. If the hair is light, put in a fainter tone for the dark mass and a very delicate tone over the light mass. Do not attempt to see any reflected lights or small details as yet.

Having the head now well started, we proceed to carry it on by putting in the half tints which connect the masses of light and shadow all over the face. Do this with a clean, medium-sized paper stump by dragging the charcoal from the shadow over the light. Do not put any new charcoal on for the half tints, as it is very important that they be kept light at first. Keep a clean stump always at hand for delicate half tints, and never use an old one.

The face now begins to model and look round, and is farther carried on by putting in the dark accents of shadow and taking out reflected lights with bread. The features are brought into shape, using the sharp pointed charcoal and a small stump. At this stage the crayon is taken up permanently and the charcoal laid aside. The Conté crayon No. 2 sharpened to a fine point is rubbed all over the mass of shadow already laid in with charcoal and is then softened with the stump in the manner already described, the charcoal and crayon together producing a beautiful quality of tone.

Sauce crayon is only to be employed for large spaces, and is useful in saving time, as it takes longer to cover the surface with lines made by the crayon point. Still many prefer the latter. The crayon point is always used in finishing up the drawing, which is carried on by degrees. The dark accents are put in the eyes, nose, mouth and ears, and the small stump is used to soften the marks of the crayon, but should not be rubbed too much.

If the head be rather dark in its general effect, a very delicate gray tint should be put all over the light mass of the face. This is done with a clean stump which has been used for half tints, and the tone is put on in the same manner, the crayon point not being used here.

The high lights are taken out with the bread rolled to a point, and should be made sharp and distinct.

In drawing hair, do not attempt to put in too much detail. The deepest shadows and the highest lights should always be kept simple. The most detail is generally seen in the half tint, but should be very carefully studied only in the most prominent parts, the rest being left in a suggestive way.

In crayon portraiture Mr. Fowler recommends the use of the stump, for, as he says, "the old-fashioned ways of stippling and hatching are seldom resorted to, and are not considered artistic." He is inclined to find Whatman's crayon paper the most satisfactory, and we agree with him. The beginner who is not proficient in drawing may follow the advice given of making a first sketch upon an ordinary sheet of charcoal paper and transferring it to the stretcher; then with a sharp charcoal point fol-

low the outline, block in the features, and mass the shadows in the face and hair, and only when the general likeness is assured begin to use the crayon. We quote:

Draw in the head exactly as you see it, emphasizing the salient points, no matter how ugly it may appear. Do not attempt to improve; modify until the drawing and general likeness are secured. The expression comes last of all, and with it the beauty. If you attempt to make the face pretty at first you will weaken the drawing and lose the character.

After the head is put in with the crayon and modelled with the stump the finishing is carried on with the crayon point, the small stump, and the pointed rubber stump, which is found more useful than bread at the last.

The animated expression is put in the eyes by dark touches in the pupil and under the lids, while sharp lights are accented in the iris and on the eyeball. The form of the under-lid must be carefully studied. The nose, also, has much to do with the expression, especially the shape of the nostrils, and the direction of the lines at the side of the nose running down to the mouth. Observe whether the nostrils droop downward at the outward edge—this gives a serious expression; if, on the contrary, the line is elevated, it tends to give a bright and animated appearance to the face. The mouth, of course, is of great importance, and influences the expression more than any other feature; when smiling, the corners are turned upward, and the lines or dimples are curved in an outward direction. In a sad face the corners of the mouth drop downward and the lines grow straight.

In drawing the hair, no matter how elaborate its arrangement, it must be blocked in at first in simple flat masses of light and shade, without any attempt at detail. Try, however, to give the general character of the hair in putting in the form of the shadows where they meet the light. In smooth, black hair, the effect will be large masses of black with sharp, clearly-defined high lights. Light curly hair will have much lighter tone in the shadow and much less brilliant lights. After the hair is thus laid in with charcoal and the stump the crayon is taken up. The half tints are studied and the deep accents of dark put in the shadows, always following the outline of the form of each shadow very carefully. Avoid putting in a number of lines to represent hair, as this destroys the effect and means nothing. All details are expressed by carefully rendered light and shade. In finishing the high lights are taken out with bread rolled to a point, or, if more convenient, the india-rubber stump is used. Soften the hair where it touches the face, never leaving a hard, dark line.

Never make the background exactly the same value as the head. If the hair is light and the general effect of the face fair and delicate the background should be darker than the head, though not too dark. Everything must be harmonious, and a spotty appearance is to be avoided. For instance, a very light effect of hair and face with a moderately dark dress and a jetty-black background is very bad. Also, a head with black hair, white dress and very light background. All violent contrasts should be avoided.

Put the background in at first with charcoal only, using parallel lines in one direction, then crossing them diagonally. After this take the large stump and rub these lines into one tone, yet leaving a slight suggestion of the lines to show through. Put in this tone only around the shoulders and the lower part of the head, leaving the upper part of the paper bare, or nearly so. In this way try the effect, working slowly, and adding more charcoal as the tone needs to be darker. When you have decided that the background has the right effect in relation to the head use the crayon point in the same way as the charcoal, putting in crossed lines, and rubbing them together again with the stump until a transparent effect is achieved, which will give atmosphere and relieve the head.

Remember that hardly any appearance of lines must be seen. When all is done they must be so softened with stump and rag as to present almost the appearance, at a little distance, of an even tone.

Never attempt to make landscape backgrounds or effects of drapery and still-life behind a simple portrait head. Everything should be kept subordinate to the face. Never use white chalk or crayon with the black in such portraits; take all lights out with bread, or leave the paper clean.

All drapery in a crayon portrait must be treated as simply as possible, being regarded only as secondary in importance to the head, which is, of course, the main object of interest. All elaborate trimmings or pronounced fashions should be avoided. Different kinds of material are interpreted by carefully studying the different forms of the lights and shadows in each. For instance, black satin is rendered by large masses of black, as black as crayon can be made with sharp, narrow high lights, so light as to be almost white. In black silk the masses of dark are lighter in their general tone, and the lights less sharp and brilliant. The different colors are represented by lighter or darker tones, as the case may be. In black velvet the masses of dark are softer than in satin, and not so jetty black, while the lights are less brilliant and more diffused in effect, leaving more half tints than are seen either in silk or satin. In black cloths the lights are quite low in tone and the darks are not very black; no sharp high lights are seen at all, both light and shade taking large and simple forms. White stuffs, such as lace, muslin, etc. are also kept simple in effect, and are laid in with a very delicate tone all over the mass of light, and the high lights are taken out with bread.

When there is a white cap upon the head or lace of any kind, do not make it too prominent, but carefully study its value in relation to the face.

Some useful hints are given about landscape drawing, and an appendix furnishes explanations of eight studies by the author, reproduced by the heliotype process, and conveniently put up in an oblong pasteboard box.

* Drawing in Charcoal and Crayon for the Use of Students and Schools. By Frank Fowler. New York: Cassell & Company, Limited. Price, with set of eight studies, \$2.50.



STUDY BY HENRY MOSLER.

(FOR HIS SUGGESTIONS FOR TREATMENT, SEE PAGE 131.)

DECORATION & FURNITURE

THE DECORATION OF OUR HOMES.

I.—THE SERVANTS' QUARTERS.



EVERYTHING in a house as to the interior decoration depends upon the aspect of the rooms and the purposes to which they are to be applied. For all down-stairs quarters and offices the great thing to be sought is plenty of light and fresh air, and surfaces which shall not attract or allow dirt to settle on them. It is not my purpose to go into the question of kitchen and scullery arrangements, farther than to suggest that glazed earthenware sinks and washing-pans shall be used in place of stone or zinc, because they are so much more easily kept clean; that carpets or oil-cloths shall be loose, so as to be easily and frequently removed; that, if the floors be of wood, they shall be well painted and put into thoroughly good condition, so that they may be kept scrupulously scrubbed, so white that one "could eat one's dinner off them," as the old text used to be. Stone floors can, of course, always be kept fresh and clean. There is in modern houses in Madrid a kind of scagliola in common use which is better than any kind of wall I have ever seen. It is of extremely high polish, and as smooth as glazed tiles, with the advantage that there are no divisions where dirt can lodge. It is capable of being washed every day, if need be. It is generally white, but sometimes of a warm cream color or pale blue. Nothing nicer is possible for passages, bath-rooms and kitchen offices. Failing some glazed wall of this kind, perhaps paint is on the whole the most serviceable, since it also can be washed down from time to time.

It should not be too much to expect that a master and mistress who respect their servants should try to make their quarters as bright and cheerful as possible. Nothing is prettier or more cosy than a well-appointed kitchen with its bright tiles, its rows of polished copper or brass pans, and all its homely but appropriate decorations, displayed as a good cook is proud to display them. Nor is it very much to ask that some little thought should be expended on the servants' hall, to make it cheerful and comfortable, instead of being, as it too often is, the place of banishment of all the old dusty and moth-eaten furniture of the house. What is popularly known as "high art" is not, as a rule, appre-

ciated in the servants' hall. These people, who have not the fear of "society" before their eyes, have the courage to call things dingy and dirty, which their mistress dares not acknowledge are distasteful to her, because she is afraid of losing her character as an educated and artistic woman. Let the furnishing and decoration of the servants' hall, then, be as bright as you please; there is no need for it to be gaudy or in bad taste; there is perfect harmony to be obtained from the combination of the purest primary colors, if scientifically balanced—but to this question I shall come farther on. The gradual and imperceptible education of the eye to what is good and artistic is of value to all, and if you can educate your servants by their surroundings to appreciate beauty, you will be saved much trouble, without expending any special thought about it, in the arrangement of your own rooms. "The eye sees what it brings with

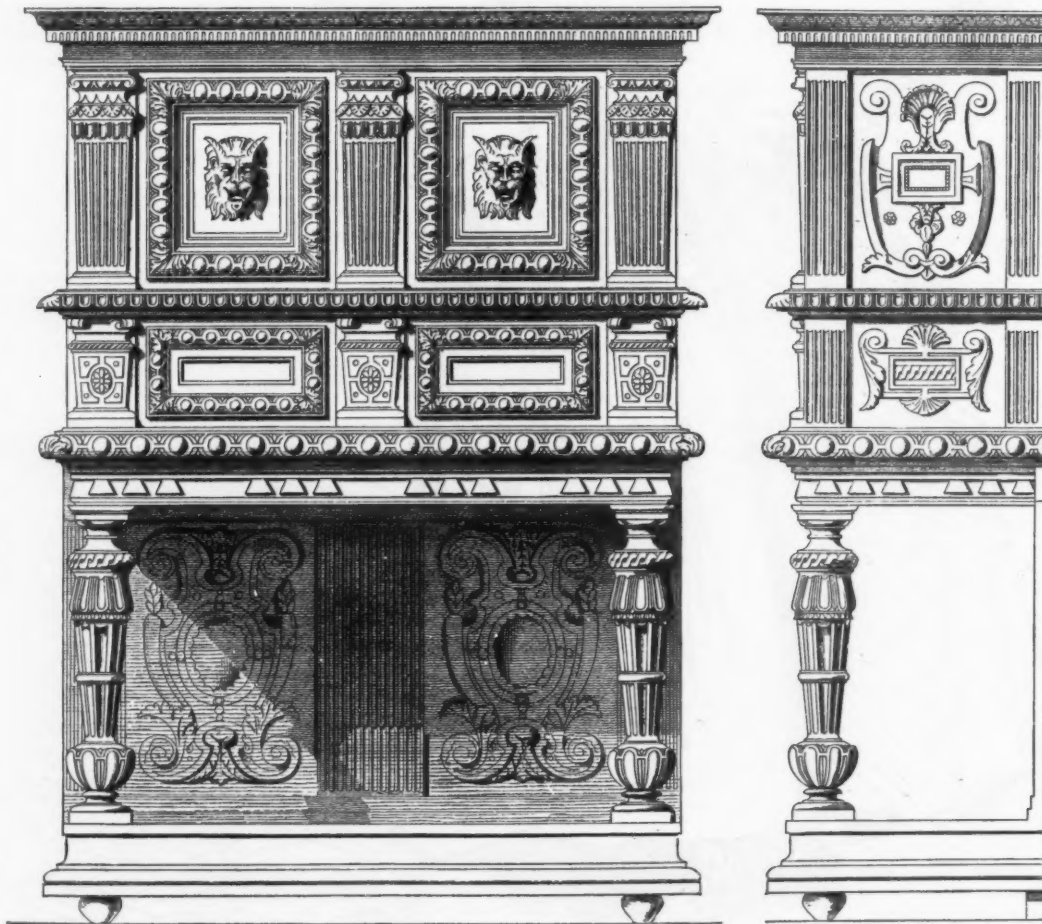
with other things, and a servant takes as much pride in a really well-furnished house as her master does.

II.—THE HALL.

If you build your own house you may have a spacious hall; or you may be fortunate enough to meet with an old house having one already. Sometimes it is possible, by sacrificing a room and making a fresh entrance, to fit one in a house which has been built with only a narrow entry. Nothing is so charming, and nothing gives such an air of comfort and style to a house as a good spacious hall, and if it runs up the height of the house, so as to be lighted from the roof, and has a gallery leading to the bedrooms on one or two sides, it will be better still. A hall of this kind in England is generally the informal meeting-place of the household. It is here that the first fires are lighted in the chilly evenings

while it is still too early in the season to bear them in the sitting-rooms. Here, frequently, afternoon tea is to be found. And in hot weather the hall is often the coolest place in the house, and a favorite lounge for the gentlemen. It should therefore be furnished with a view to its somewhat nondescript requirements.

The flooring of a hall of this description may be laid in squares of marble or stone, but by far the most beautiful flooring is the old Roman mosaic of vitrified stars which has been so successfully revived in late days. If this is considered too cold, and wood is preferred, there is a very good wood mosaic, which is not by any means very expensive, and which may be laid over a stone floor; or the boards, after having been planed and the joints fitted in, may be stained a dark



OAK CREDESCENCE OF THE TIME OF HENRI DEUX.

(SEE OPPOSITE PAGE.)

it the power of seeing," and if your servants are trained, unconsciously to themselves, by familiarity with good combination, they will appreciate and assist your efforts to make the upper rooms all that an artist would desire. The best furnished room would be spoiled by a careless servant arranging the furniture or the hangings badly, and though, as a rule, a lady superintends this kind of arrangement in her own house, there is an obvious advantage in having servants who have taste themselves and know when a thing is right or wrong. This they can never have while in their own quarters they are accustomed to incongruity, ugliness and disorder. Let their rooms be made good, harmonious and orderly, and they will appreciate artistic arrangements in the rest of the house. Every one knows the transformation that takes place in the taste of the lady's maid—from association with her mistress—in dress. It is the same

color and afterward varnished to protect them. In the name of art, I must protest against all species of imitation parquetry or mosaic—mere veneers laid on canvas—an unworthy and cheap imitation of the real thing. Let it be understood at once that he who would furnish his house artistically eschews every form of deceitful imitation. Where a hall is already floored with stone, something may be done in the way of ornamentation by cutting out lines at a certain distance from the wall and filling them in with red or blue cement; but, if the stones are good, they are perhaps better left alone, and if uneven or discolored, ornament of this kind will only attract the eye to their defects. There remains, of course, the ordinary tiled flooring, which has the advantage of being most easily kept clean, but it is generally less pleasing than any of those above-mentioned. If tiles are chosen, they should be of a low tone of color—dull red,

blue, or chocolate—and the design a strictly conventional or rather geometrical one.

The floor of the hall, whatever it is of, should be covered with rugs, which can be easily and constantly lifted and shaken, and the floor beneath washed. For a large hall, a small Turkey carpet in the centre is the most effective, or, of course, if expense is no object, rich Persian mats may be spread here and there. Rugs made of tiger, fox or other skins, are also most suitable for the hall. It is not necessary, however, to go to great expense in the purchase of movable rugs, for there are so many kinds now to be had at moderate prices, which are at once durable and soundly decorative in design and color, that a hall may be made extremely comfortable, and look well, without any very great outlay. Persian and Turkish mats are the most economical in the long run, for they are practically almost everlasting, are most easily repaired when they do begin to wear, and are always so handsome that even in their old age they never look shabby.

For homes of humbler pretension there is, of course, the old-fashioned oil-cloth, or linoleum, which is very durable and easily kept clean. Avoid, however, in choosing this kind of floor cloth, imitations of inlaid marbles or tiles. Let it appear what it is, and not ape something it is not. A dark-colored linoleum, with a pattern which covers it well and is sufficiently subdued to attract no attention, makes a very good ground for laying mats on or may be left as it is. Some of the imitations of linoleum, sold at low prices, are positively injurious to health, as they rot underneath, and produce not only a noxious smell, but have been known to cause an outbreak of illness in the house.

Ordinary door-mats are best left either perfectly plain, or with the most simple bordering possible round them. If you are particularly anxious to let your door-step bid your friends welcome instead of doing so yourself, let the words be traced on the mosaic flooring at the entrance; but a staring "Salve" woven into the mat on which your guests are expected to wipe their boots is neither pretty nor suitable.

As regards wall decoration, everything must depend on the size, aspect and uses of the entrance hall. Nothing is more objectionable than to find a comparatively narrow passage entry to a house hung with family portraits, or filled with heavy furniture which no one uses. In well-built houses there is always a hat or cloak room and gentlemen's lavatory leading off the hall, but in

small houses it is often necessary to have the hat and coat stand in the passage itself. We must take things as we find them, and make the best of them. In a home, therefore, which has nothing more than an ordinary narrow entry, the furnishing and decorating are confined to having everything that is absolutely necessary and nothing that is not so. In either case the floor may be tiled, or laid with mosaic of wood or stone, covered with Eastern mats, or with ordinary oil-cloth or linoleum; but the designs in each case should be widely different, and in proportion to the size and the shape of the space to be covered.

is a ceiling it is all the better if the beams are uncovered.

The color of oak when new is one which does not harmonize well with other things, and has always a somewhat comfortless look. Darkened to a certain extent by staining, we only anticipate a little the effect which age has on it, and we get the most durable of wall covering combined with a good decorative effect. It is not very often, however, that a hall is panelled throughout in these days, but high wainscots are often used and are very useful and suitable. These wainscots

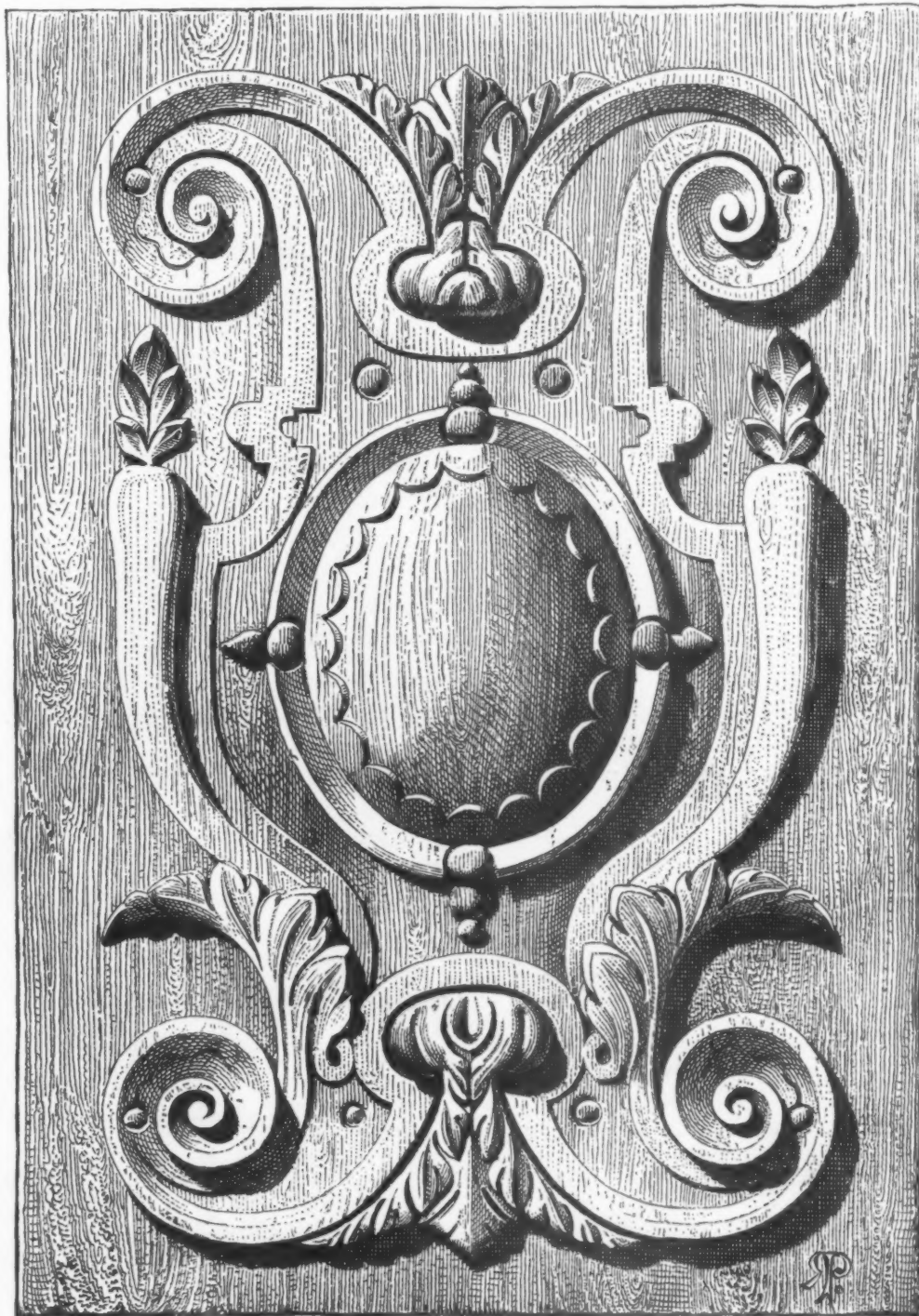
may be of oak or other wood, or, what is perhaps more usual now, of lincrusta Walton. This is perfectly impervious to damp, may be scrubbed as frequently as you like without injury, and is extremely lasting and serviceable. It is easy to avoid choosing a pattern which is an imitation of wood-carving. There are numberless designs which are excellent as wainscots, or more properly dados, for hall and staircase. An ordinary pattern of lincrusta for the filling of the upper part may be made very decorative, at a comparatively small expense, by painting it over in one flat tint. The sunk portions of the design will always appear of a deeper shade than those which catch the light, and give the effect of two tones of color. Next after wood-panelling for decorative effect comes a good embossed leather or leather paper. These are so beautifully made and the designs are so good that there should not be any difficulty in selection, where expense is not an object. A very beautiful wall decoration for a hall or staircase may be made by enclosing panels of embossed leather in frames of stained or natural wood.

The fabrics lately brought out for wall hangings are so numerous, and many of them so effective, that persons of all means may suit themselves. There is a damp-proof paper or hanging, called "tectorium," just brought

out in England, and exhibited at the Inventions Exhibition in London, which is as thin as, and not more expensive than an ordinary wall-paper. It may, however, be freely washed, which is the great desideratum for the walls of passages or halls.

A favorite mode of treating a wall is by painting the walls in oils a self color, and having stencilled ornament, either "poudre" all over it or in the form of a dado.

A dado is never very satisfactory on a staircase, although it is much used for that purpose; the ascending line of the dado does not agree with the grada-



CARVED OAK PANEL OF HENRI DEUX CREDENCE.

(SEE OPPOSITE PAGE.)

The same holds good, of course, of the wall decoration; the design must depend on the height and width, and the color chosen must depend on the aspect—whether it is necessary to subdue the effect of too much sunlight or to give a warm effect. In very few cases is it necessary to decorate a hall in a way to subdue the light; but, however treated, it should always be remembered that it is an entry to other rooms, and its decoration should lead into them, not being itself in any way aggressive—if we may use the word. Wood-panelling is certainly the most beautiful way of decorating a hall, and where there



DESIGN FOR PANEL DECORATION. BLUE J

(FOR DIRECTIONS FOR TREATMENT IN OIL AN

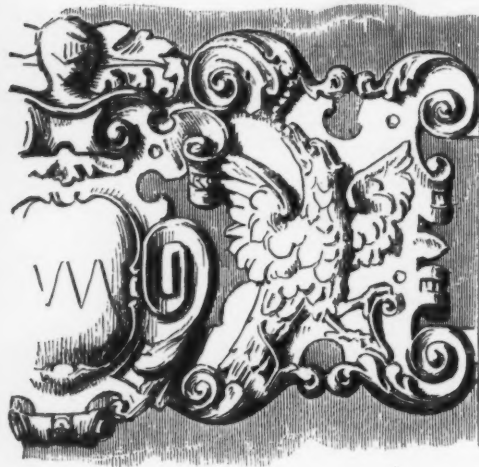


ION. BLUE JAY AND YELLOW-HEADED PARROT.

TMENT IN OIL AND MINERAL COLORS, SEE PAGE 131.)

tions of the steps. When the stairs spring from the hall, therefore, it would be better to have the dado or wainscot of wood on the walls of the hall only, and not carry it up the stairs. If it is done, however, it should be one that is merely a darker tone of the filling of the wall, and it should not have a hard and staring border which attracts attention.

It is an improvement to most rooms to have a frieze running round the walls, more especially when they are of great height. In choosing decoration for a frieze re-



DETAIL OF GERMAN RENAISSANCE CHAIR.

gard must be had to the width of the wainscot or dado, and the depth of the frieze must in all cases be in correct proportion to the height of the wall. Should the intention be to hang pictures in the hall, the picture-rod must run at the foot of the frieze, so as to avoid having the wires crossing that ornament. I shall speak later more particularly of choice of coloring, and only here make the general remark that a wall on which pictures are to be hung should either be all of one flat tint, or, if there is any pattern on it, it should be so extremely subdued as never to attract the eye. A much richer background may be used if it is intended to have antique weapons, or De'ft or other suitable ware.

There remains one form of hall decoration not yet mentioned—hangings of embroidery or tapestry. These may be used without inconvenience if the wall be covered with some material presenting a hard and highly glazed surface, on which dust will not settle. On a series of brass hooks, placed just below the ledge or heading of wood which finishes the frieze, the hanging may be hung by means of small rings sewn on. Careful shaking every day, and brushing down with a long-handled dusting-brush, will prevent dust settling to any great extent, and the hangings should be frequently removed and brushed or otherwise cleaned. Valuable tapestry will of course not



DETAIL OF GERMAN RENAISSANCE CHAIR.

bear much shaking or moving about without injury, but a great deal may be done by careful hands to prevent the settlement of dust. HOPE MYDDLETON.

WOOD-CARVING IN INTERIOR DECORATION.

In a recent lecture in London Mr. J. Hungerford Potter said: "It is obvious that large wall spaces can be only covered by framed panelling. The framework must be of sufficient thickness to be grooved to take the panels, and this extra thickness has to be relieved from the heavy

appearance of a mere thick edge. We have to ease down the edge by mouldings or lines in relief, some bolder, others finer, as the edges of the frame decrease till they meet the panel. In a large room cut up into panelling the general effect will depend on the size and proportions of the panels to the height and width of the room, and of the rows of panels to each other. Panelling requires to have some rows taller than others, and to have upper and lower rows of less height than the general order. Upon the size of the panels will depend the boldness and size of the mouldings. We meet with large panelling in which the mouldings are planted into the junction of frame and panel, and exceed the thickness of both. I do not think it a good feature, and it is often a vulgarism. In carving mouldings there are two rules to observe—one, that the general form and outline of the original lines, or bars, or hollows moulded by the plane have to be preserved; another rule is that no work put upon these features ought to be allowed to quarrel with the direction of their lines. Foliage or plaited ornaments should run at right angles with that direction, and be delicate enough to lose themselves at a distance at which the original moulding only can be distinguished. But in all large surfaces of panelling the greater quantity of moulding will be worked mechanically by a plane-iron filed to the curvature required. If you examine the small panelling of the fifteenth

century, much of it will be found to have been executed by a tool worked by the fingers, after the wood has been framed together. The mouldings lie down without meeting in the angles, but these mouldings are necessarily small and shallow. On furniture, chests, and other more important joinery, mouldings seem to have been cut throughout with the carver's gouge. Here, then, we have the treatment of edges of panels. How effective they can be made I need not say. Panels are sometimes made of wood, so thick as to be brought up to the level of the rails that frame them, and reduced by wide bevellings to meet the grooves of stiles and rails. The thick parts are left with a defined edge, as though a thin extra plank were added to the thickness. I consider that the proper purpose of this thickness is to allow of carving. Carving in these parts has to be in very low relief—historical subjects or leaf-work compositions. Figure-carving in such places is sometimes of extraordinary merit. Examples can be seen among the cabinets of the Soulages collection in the Kensington Museum. There are, of course, parts or features of all interiors in which the carver has to put forth all his powers, those in which bold relief can be employed—door-heads, fireplaces, and other prominent features. Here will come figure work, bold foliage, heraldry, and the like.

"Generally and broadly speaking, what is it that makes carving effective? Not extreme skill in cutting, nor absolute imitations of nature, however good. It is a knowledge of, or rather an habitual recognition of, laws that govern all composed design, which becomes what we know by the word feeling. We have spoken of mouldings on the edges of wood-work, and of composition of

foliage and figures, heraldry, and other ornamental composition. What is the law that governs the due prominence and arrangement of lines and masses? I consider mouldings as bars or borders of light, separated just so much from the surface to which they form an edge as to show their outline. This first edging is the largest and widest, as it is on the thick portion of the wood; on its shaded side it dies gradually, till it ends in a smaller roll, and then, perhaps, a sharp arris. If you watch the growth and decay of styles of architecture, it is in the multiplication, or breaking up, or loss of meaning of mouldings that these stages of decay and corruption are most obvious. Mouldings form three-fourths of the carver's work. Carry this principle farther into the composition of carved groups, such as fill sunk panels or pediments. One may be able to carve the figure of a man, a lion, or a piece of foliage; but so to combine a number of such figures as to make each of them evident, to give the grace or the force that belongs to each of them respectively, and when combined to form an agreeable and well-balanced composition of masses and line of light—here is the difficulty.

"Regarding the amount of detachment or absolute

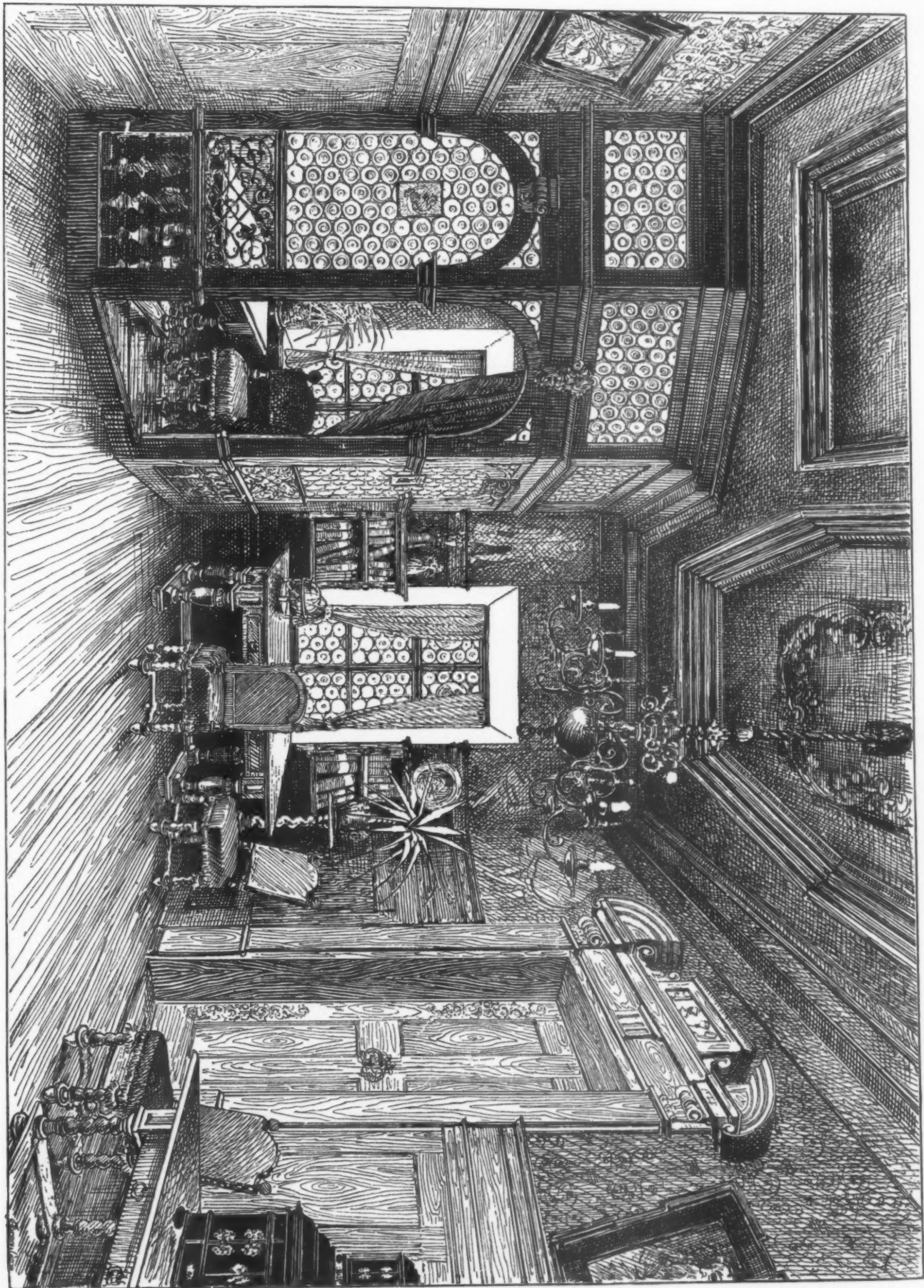


GERMAN CHAIR OF THE LATE RENAISSANCE PERIOD.

IN THE NATIONAL MUSEUM AT MUNICH.

relief that good carving in such cases ought to have, it will depend on the character of lightness and of movement the carver wishes to give his work. Generally, carving of this kind should never lose touch in appearance from the mass to which it belongs, and should die gradually into the shadow. Much excellent carved work loses value from too much under-cutting, even in the work of so great an artist as Grinling Gibbons. Farther, if carving is not to appear as if it floated in a disproportioned sea of shadow, neither should it be so crowded up as to become indistinct. Nor can decorative carving be carried, except to a limited degree, to the direct imitation of nature. As nature would not join animal and vegetable life together, so we are to represent natural life and living objects not as if we were making definite pictures of them, but such features of their nature as will gracefully express the arrangements of light and lines that are required for our immediate purpose, and no farther."

APARTMENT, WITH BALCONY ROOM, ILLUSTRATING THE USE OF GLASS "BULL'S-EYES" IN INTERIOR DECORATION.



ART NEEDLEWORK

THE ART OF EMBROIDERY.

XII.

ANOTHER favorite variety of the gold cord embroidery described in the previous chapter is shown in Fig. 43. After the pattern is marked out and the cord stitched down, the gold thread is sewn down from side to side, covering the cord, and being turned at the line marking the width of the border, on both sides. The upright portions of the cord can be covered by two or three threads of gold, according to the size of it; but it will be necessary to stitch these across, so as to keep them in their places. This may be done with Maltese silk, so as to show as little as possible, and the edges of the cord marked out with thick red silk stitchings. Fig. 44 shows another varied gold bordering, which must be treated exactly in the same way, by preparing the pattern

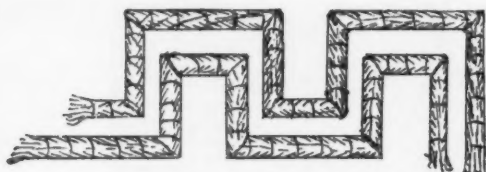


FIG. 43. CORD READY FOR GOLD.

first in cord and afterward covering it with gold laid down in straight lines and run from side to side, the stitchings following and marking out the edges of the cord. Figs. 43 and 45 show the pattern marked in the cord only, ready for covering with gold. In Fig. 44 the gold thread has been stitched over a portion of the cord pattern. The gold may be laid in either direction for these patterns, either from end to end or side to side of the cord design. It is obvious that almost any geomet-



FIG. 44. CORD PARTLY STITCHED DOWN.

rical or conventional design may be worked out in this way, the key or wave pattern being very effective as well as interlacing circles or ovals. Very intricate patterns are sometimes found in pieces of old needlework, chiefly ecclesiastical, worked out in these raised gold cordings. It would be impossible to give illustrations of all these, and therefore those have been selected which can be most readily described and learnt from drawings; when these are mastered there will be no difficulty in inventing or copying others. Some of the ancient pieces of embroid-

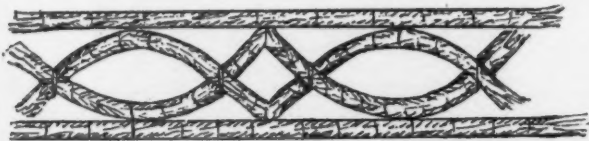


FIG. 45. CORD READY FOR GOLD.

ery are treasuries of stitches, or rather patterns, for, properly speaking, the stitch is the same in all.

Parchment was also much used as a foundation for covering with gold in old times, and very beautiful designs may be cut out in it and covered in the same way as the cord, only that it is, of course, much flatter, although raised enough to give richness to the work. Fig. 46 shows a copy of an old border for parchment.

This may be worked with double lines of gold thread at the edge, and the curved lines between the borders may also be laid down with thick gold, the leaf alone being covered with finer gold stitched over. In sewing gold thread over parchment designs the gold must be carried quite across the model and stitched down only at the edges. Fig. 46 is really intended to be worked with "passing," which, as already explained, can be carried through the material. In this case, the passing must be treated as satin stitch. It should, however, be brought backward and forward on the surface only, so as not to waste the gold by putting it on the back.

A very inartistic imitation of this old parchment work was in fashion a few years ago, and still exists, done over card patterns with thick twist or purse silk—inartistic, because the patterns were to be bought stamped out, and, as ordinarily happens, where cheapness is the great thing aimed at, they were generally bad in form. It is a good plan, however, to practice this kind of work with silk instead of gold thread, as it is by no means easy at first to keep the covering of the card quite even and regular, and unless it is so it will never look well. Card is not as pleasant a foundation as parchment, being so much stiffer.

What is technically known as "plate," much used in ancient ecclesiastical work, though not very common now, consists of narrow strips of gold and silver, like flattened wire. It is laid down frequently as a border. Sometimes it is placed so as to form a pattern, and is then stitched down and kept in its place by colored silk, which is passed over the "plate" from side to side in different positions, so as to form a pattern. Fig. 47 shows several varieties of these stitchings over straight lines of plate. It is unnecessary to show patterns produced by turning the plate about, as it is evident that any of those already illustrated for card can be made use of for this very much simpler style of decorative work.

Spangles of all shapes and sizes were anciently much used in ecclesiastical work, but they have fallen into disfavor in modern times, being imitated in common metal and used for all kinds of cheap and tawdry decoration. Formerly they were made only of the purest metal, and they are found on old pieces of work still untarnished. The use of spangles, however, can never be very artistic. They produce a certain amount of glitter and show with a very small expenditure of labor; they have always a somewhat meretricious effect, and in any case scarcely deserve to be classed with decorative needlework, although it is impossible to pass them over altogether when treat-

ing of gold embroidery.

"Purl," generally designated in these days as "bullion," is too well known to need description. It is made of very fine gold or silver wire twisted round into a series of continuous rings. It is used occasionally in ecclesiastical work where a raised and very rich effect is required. The bullion is cut off in even lengths with a sharp pair of scissors, counting the number of rings,

and is then taken up on the needle, and sewn down exactly as beads are treated. Sometimes long lengths of bullion are laid side by side, flat or over stuffing, or it may be carried round a curved line. Bullion is best known at the present time in military embroidery. Little art is required in its use, and the merest child can learn to apply it in the regular trade embroidery, such as is



FIG. 46. PATTERN FOR PARCHMENT WORK.

used on the uniforms and caps of military men. In raised Spanish embroidery, which may be taken as a pattern, as being the richest, both in ancient and modern work, bullion is frequently used, in combination with basket-stitch for instance. Small designs or circles may be introduced wholly formed of bullion. Another variation frequently used is what may, for the sake of convenience, be described as stuffed satin stitch, worked with plate.

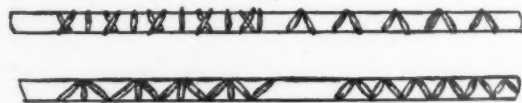


FIG. 47. VARIOUS STITCHINGS OVER "PLATE."

The plate may either be sewn through the material, as is generally the case in the old specimens of work, or it may be laid over the cord or stuffing and sewn down firmly on each side. In old specimens straight lines of thick and rather soft cotton stuffing have generally been laid down, usually as a border or edge to some other kind of gold pattern, and the gold or silver plate is sewn over this from side to side, with a long-eyed needle, to

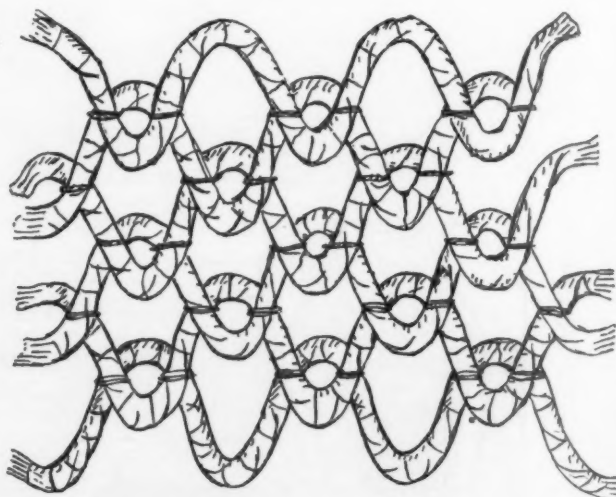


FIG. 48. CORD READY FOR GOLD.

prevent its being creased, just as one would sew over with silk. Often the plate is sewn over masses of stuffing, to give the greater effect of a large piece of gold work. Treated in this manner it is not very pleasing, but it has the advantage—a serious one, where silver plate is used—that it can be rubbed up with a dry wash-leather when tarnished, without injuring the work in the slightest degree.

L. HIGGIN.

NEEDLEWORK NOVELTIES.

THE autumn always brings to us a harvest of decorative novelties. This year the needle has been the active weapon, and never has its work been more beautiful. It is worth observing, also, that it is used in much more simple ways. That is to say, it carries with it no sense of weary labor in proportion to the artistic qualities of the work it has wrought. This is as it should be, for one does not care to associate days of toil with the production of the beautiful.

One of the most agreeable things seen is at the rooms of the Decorative Art Society—a portière of blue denim. The color of this stuff, which is ignominiously associated with overalls, is in high favor among artists. There is a certain quietness in the tint, and depth in the shadows, that entices the eye. This portière was made of two shades of denim, the lighter part being used in the upper division. Where it was joined to the lower part a wide band was embroidered, the design of which was water-lilies, stems and leaves. No plant makes a more successful border. The long, winding stems are wreathed to indicate disk-like forms in which are the leaves and flowers. The embroidery was not close even in the flowers, which were in white silk, there being no objection to the blue appearing in fine lines between the stitches. The stems were embroidered in dark greens and reds. The lower part of the curtain was in deep blue denim with water marks in heavy outline stitch in a tint lighter. Only the initiated would have discovered the cheapness of the material used.

Another and more elegant portière was of red twilled sateen. The ornament was applied, and in outline stitch. If one can conceive of gigantic commas cut out of deep red plush, three we will say, and then combined to form disks, with curves and twists starting out from their tails and disporting on the ground, a very good idea will be formed of the ornament. These disks are applied and finished with heavy couchings. The slender ornament can either be couched or done in outline stitch.

Bed-spreads occupy even more attention than portières. The most useful are in white Bolton sheeting. The ornament is an all-over pattern with large forms, and executed throughout in outline stitch. No work more amply pays in beauty and effectiveness than this which is so simple. Very good designs could be taken from English wall-papers, especially those brought out this last year. Large, highly conventionalized floral forms are the most available. For purposes of embroidery in outline stitch it is only necessary to copy the principal lines. In the spreads no attempt is made to give color effects.

More luxurious bed-spreads are made of the twilled satin-faced fabrics that come for such purposes. One is light yellow. The ornament is applied in pale blue, pink, and yellowish brown plush. This, too, is an all-over pattern, for which a star-fish, with a small body and curly legs, seems to have furnished the motive. The forms are caught down and finished by couchings of white filosele. The border to this spread is in yellowish tints of red. Less contrast, however, would be better.

Thin curtains of batiste, canvas grenadine, and bolting muslin are more used than ever. They are ornamented with a combination of color and embroidery. The design is carefully outlined, either in color or outline stitch, and the color is washed in with thin aniline dyes which will not fade when exposed to the sun. The decoration is mostly conventional. In a beautiful pair of curtains the border is subdivided into squares, each of which



EIGHTEENTH CENTURY POINT D'ALENÇON LACE.

IN THE SOUTH KENSINGTON MUSEUM.

contains a geometrical design in tints of red, blue, and brown. In another curtain more naturalistic treatment is given. This is a



EIGHTEENTH CENTURY POINT D'ARGENTAN LACE.

IN THE SOUTH KENSINGTON MUSEUM.

vine of yellow roses throwing out sprays here and there. The balance is, of course, carefully considered, but the drawing is

natural and spirited. In work of this sort the flowers are not difficult, but there is danger of monotony in the leaf painting. The leaves are not shaded, but many tints—including yellow and red—are introduced in flat sections. The curtains are finished by hemming, and on the edge of the hem are bell-tassels. A word should be said as to these tassels. A great advantage is that they can be easily made as the occasion warrants. Filosele is combed out to a state of fluffiness. Over this is introduced a number of tints of fine silk thread corresponding to those used in the ornament, with here and there gold threads. The tassel is then tied and fastened on quite close to the head. The same effects of color are given in flat fringes by ravelling out the goods, overcasting the edge to keep from further ravelling; vari-colored silk threads are then fastened in with the needle, using gold thread also at intervals.

There is more sanity than hitherto in the matter of sofa-pillows, which now are made neither too bright nor good for the weary head of man or woman. A cushion of Bolton sheeting has an all-over design in blue outline stitch. Another of deep red cashmere is embroidered in outline stitch, following a design in which disks filled with forms and a motive taken from pine needles mingle. This is very effective. A blue one is embroidered in an all-over pattern in white. These cushions are finished simply with a cord.

Chair-cushions also indicate that they are to be sat upon. One for a lady's rocking-chair is of coarse white linen. Across the seat is a bar made by long, close, oblong spirals carried up every fifth spiral the same length above, where another group of five is made. This leaves two rows of alternate blocks empty, which are filled in with little floral sprays. This is a design worth copying, it is so pretty and simple. The work is in silk; but one color is used: pink or light blue is appropriate.

Thin crêpe cloth is used for ties, which are simply scarfs arranged carelessly over the backs of chairs, the fringed-out ends hanging over the sides. One of the most striking has for its ornament the yellow rose and its foliage. The color is put on rather thickly, as the texture demands. The fringed-out edges are over-worked in silk and gold, as mentioned above. The nasturtium is used as a similar design.

Duvets for babies are the excuse for some exquisite needlework. One was of alternate strips of delicate pink silk and white silk guipure. The silk was embroidered with sprays of tiny snowdrops. The duvet had its appropriate filling of eider-down and was lined with plain pink silk. A crib-cover was made with wide strips of white satin, and white silk guipure inserting. On the white satin were sketched cherub heads in sepia. This is a pretty idea, but such a spread could only serve for show occasions.

The summer's work in doilies rivals painting. The designs are floral. First, of course, there is a drawn-work border. Inside of this a diamond or a circle is outlined. In the diamond, for example, single violets are embroidered, and in each of the triangles of the corners outside is a violet. Curving about the circle of another are three French pinks, bluetes, or cornflowers, as they are variously called. These are copied to the life, and might furnish a study for the canvas of an artist. In another doily a line in green outline stitch marks a border, and in this border are tiny fern leaves.

An undoubted novelty is a banner screen for a bachelor apartment. The ground is a light greenish gray twilled silk. The decoration is a tobacco plant. The flowers are finely embroidered

in white silk, the leaves being in appliqué of green plush couched down with green. At one side, embroidered in yellowish green silk, are the words: "My clouds all other clouds dispel." The fringe of this unique screen is made of bright yellow ribbons, and we find on various ends the stamp and name "Reina Victoria," gleaned from cigar-boxes. The screen is hung by similar ribbons from a bamboo bar which makes the stem of a red clay pipe.

New Publications.

TENNYSON'S "DAY DREAM" ILLUSTRATED.

In turning the leaves of the attractive quarto edition of "The Day Dream," by Tennyson, just issued as a holiday book by E. P. Dutton & Co., the first thing that impresses one is the liberality of the publishers. There are wood-engravings and fac-similes of pen-drawings by the score—including "false titles" and ornamental borders—all printed with the blackest of black ink upon rich creamy plate paper. Each page has been twice through the press, the first time taking the impression of a decorative tint block printed in soft warm gray. A few lines of the text of the poem, in a broad expanse of margin, face each illustrated page; and then, according to the approved fashion of the day, are repeated in ornamental letters within the picture. In the present instance, however, the ornamental lettering is so unusually readable that the duplication is unnecessary. The poem of a few stanzas is divided into six parts, called, "The Sleeping Palace," "The Sleeping Beauty," "The Arrival," "The Revival," "The Departure," "Moral," and "L'Envoi," in which latter Lady Flora, who in the frontispiece of the book is seen with an embroidery frame upon her knees, stitching industriously and alone, reappears, still at her needle-work, but with her lover seated by her. Between Prologue and Epilogue is many a page whose embellishment has, through a long summer, engaged the services of skilled artists in pencil and burin, whose work it is now our province to notice.

According to the title, the book is "illustrated, engraved and printed under the supervision of George T. Andrew." But this is not all. Mr. Andrew, and not the publishers, engages the artists and engravers, and pays them for their services. The fact in itself is no concern of ours; but what we think does call for our notice is that under this contract system the contractor finds it to his advantage to suppress the names of the engravers. So, Mr. Andrew, who is an excellent engraver himself, gets credit for all the good work, while the bad work we suppose is to be attributed to his "wicked partners." This is reversing the generous practice introduced by The Century, of publishing in the table of contents of each number of the magazine the name of the engraver side by side with that of the artist. If we are not mistaken, Mr. Andrew himself is indebted in no small degree for his reputation by the advertising he received in this way. Under his new contract system, "on the European plan," he reduces the artistic engraver to the level of the artisan.

In the volume before us the engraver in some instances is much more entitled to credit than the artist. The first woodcut in the book illustrates this: the "false title" owes what success it can claim, not to the drawing of the flowers by Mr. Copeland, which is a long way from nature, but to the delicacy and refinement which the unknown engraver has imparted to them. The want of these qualities in the woodcut, a few pages on, leaves Mr. Harry Fenn's poppies heavy and ineffective. Some of the blocks are really masterpieces of artistic engraving. Let us single them out in the hope that they may be identified, and the credit due to their authors may yet be accorded to them. If most of them are the work of Mr. Andrew's own burin, as we could well believe, let us have the pleasure of congratulating him.

Taking them in order, we begin with "The peacock in his laurel bower," an admirable piece of decoration, the laurel leaves being cut by a firm, masterly hand. The "interior," drawn by J. D. Woodward, with the light streaming through the oriel, in all respects is admirable. So is Mr. Copeland's quiet landscape with the lily-dotted stream in the foreground—simple, sweet and full of atmosphere. Mr. Woodward's twilight scene with the crescent moon is delightful in sentiment. But the gem of all, without doubt, is the same artist's brook and meadow view near the end of the volume.

Nothing could be more tender and sympathetic than the treatment of this lovely scene; the values throughout are as carefully preserved as in a fine landscape painting; water, foliage, distance and sky are alike treated by the hand of an artist.

There is no landscape in the book which will not stand critical scrutiny. The same cannot be said for the figure subjects. While some are excellent, especially two or three of W. St. John Harper, the majority have the radical defect—for which we must hold Mr. Andrew responsible—as they have been done under his supervision—of a total disregard for values. The more objectionable seem to have been photographed down on the block from oil-paintings and then cut line for line, object for object, without any competent supervision. Take Mr. Harper's drawings, "On the hall-hearth's the festal fire," the sleeping guard; the sleeping page and maid of honor; "Each baron at the banquet sleeps," the fan-shaped picture, reproduced on the cover; "The maid and page renewed their strife"—in not one of these is there any central figure or point of interest, unencumbered by petty details, which, if introduced at all, should have been softened and subdued. The confusion caused by disregard of such matters is sometimes enhanced by such freaks of perspective as, in the hall-hearth's picture, places the vase of flowers to the right, out of all relation to the lines of the room, or allows "The wrinkled steward" to sleep at the imminent risk of the walls falling upon him. What elaboration of detail is wasted on the sleeping maid of honor and the page; and yet the picture is absolutely flat—the faces are as thin as paper! In the cut, "He stoops to kiss her," the faces are not modelled at all, and Mr. Harper apparently has used the same young woman for both Prince and Princess. Will he please notice the distance from the mouth to the ear of the former? "And on her lover's arm she leant" is prettily composed, but the Prince could hardly derive much pleasure, we should imagine, from encircling a paste-board waist. Among the most

blemish, both at the top and the bottom of the page. These are no fugitive verses to be read and thrown aside. But to rebind in a more costly way such a volume as this—as one might well wish to do, for it would make an acceptable present—is rendered impossible.

"COLOR STUDIES."

THE reader would naturally infer that a book with such a title, and by so accomplished an art writer as the author, Thomas A. Janvier, must surely be some technical treatise. It is nothing of the sort, but a fascinating collection of admirable short stories of artist life which, if we mistake not, will be read aloud in many a studio. Some of the character sketches are very clever, and possibly are real portraits. At any rate they are so like certain men of flesh and blood that they might readily pass for them. Mr. Janvier's evident knowledge of New York artist life has enabled him to give to each a charming vraisemblance, and he shoots by the way many a shaft of pungent criticism. Speaking of old Madder's portraits, for instance, he refers to them as "things hard as stones, which he (Madder) was wont to say, modestly, were good, because he had caught completely the style of his old master, Sully." The characters in the "Studies" are all whimsically named from the artist's paint-box.

Vandyke Brown, a promising young "League man," is in love with Rose, daughter of Madder, of the Academy, and he makes all manner of excuses for coming into the latter's studio while work is going on, and Rose is posing for the old gentleman. "The most unblushing of all these excuses—though the one he found most useful," the author tells us, "was that he wanted to study Madder's style. This was carrying mendacity to a very high pitch, indeed, for, until within the past year, Brown had been accustomed to cite Madder's style as being a most shining example

of all that was pernicious in the old school." Brown, as "a League man," of course held the Academy in exceeding great contempt. "Yet now, for hours at a stretch—and when he had work of his own on hand that needed prompt attention—he would sit by old Madder's easel and talk high art with him, and listen calmly to the utterance of old-time heresies fit to make your flesh creep, and hear for the hundredth time Madder draw the parallel between himself and poor old Ben Haydon, and, worst of all, watch old Madder placidly painting away in a fashion that sent cold creeps down his (Brown's) back, and made him long to take Madder by the shoulders and ram his head through the canvas." Among others who would drop in were little Sap Green, "who was a good enough little chap in his way, guilty of no other sin than of painting most abominably," and McGillp, "sleek and slippery," who was

Brown's rival in art, and whom Brown hated most heartily. "He hated the oily smoothness of his voice; he hated his silent, cat-like ways; and, most of all, he hated him for his insolence in venturing to love Rose."

In the same building were old Cremnitz White and Robert Lake, "who had been painting atrociously all their lives, and who all the while sincerely believed themselves to be the greatest artists of the age," and there was the Frenchman, Jaune d'Antimoine, who also had a rival in love, who calls himself a count. But, as Jaune says: "Count! parbleu! 'e is no count—Siccatif de Courtray!" And so it appears. Through the agency of Jaune's friend "little Conté Crayon," a young newspaper man, and Mr. Badger Brush, "a very rich sporting man whose tastes were horsey, but whose heart was in the right place"—or rather through his cockney groom—it appears that the Count is one Stumps, son of a London barber and a French dressmaker. The fact comes out in time to bring Jaune's love affair to a satisfactory conclusion. But we do not mean to reveal the plots of Mr. Janvier's stories, and the reader must find out for himself the end of Vandyke Brown and Rose Madder; what were the relations between "Orpiment and Gamboge," and who was "Roberson's medium." The "Studies" are published by Charles Scribner's Sons. They originally appeared in The Century Magazine.

A JEWISH ROMANCE.

AS IT WAS WRITTEN, "A Jewish Musician's Story," by Sidney Lusk (Cassell & Co.), is certainly the most original American novel that has appeared for many years. It is weird and mysterious to a high degree; the interest of the narrative never flags, except, perhaps, in the somewhat too extended letter by the hero's father; and the climax is a genuine surprise. Written



ILLUSTRATION OF TENNYSON'S "DAY DREAM."

(FROM THE HOLIDAY EDITION ISSUED BY E. P. DUTTON & CO.)

satisfactory of the figure subjects we note the awakened King, a vigorous and striking head; the profile portrait of the Prince against a white disk, and the illustration of the happy bride and groom, which, through the courtesy of the publishers, we reproduce herewith. The flowers in this cut are particularly well executed by both artist and engraver.

SELECTED POEMS FROM MICHELANGELO BUONARROTI.

It was a happy thought of Mrs. Edna D. Cheney to collect these translations and give them side by side with the originals. They will be capital reading for those who, having a slight knowledge of Italian, would shrink from the difficulties of the text without assistance. Many of the translations are Mrs. Cheney's own, and she has drawn judiciously from those by Wordsworth and Southey, and from those contributed in J. E. Taylor's "Michael Angelo considered as a Philosophic Poet," J. S. Harford's "Life of M. A. Buonarroti," and J. A. Symonds's "Sonnets of Michael Angelo Buonarroti and Tommaso Campanella." By the way, is it not interesting to note these various methods of writing the name of the artist-poet, to which must be added the ordinary "Michel Angelo" or "Michael Angelo"? Mrs. Cheney's lines are always free from ambiguity, but are seldom melodious. While appreciating the difficulty of following the arrangement of the rhymes in the original, we could have wished that she were somewhat less arbitrary in her various transpositions. The book, which is from the press of Lee & Shepard, is clearly printed and neatly bound, but how are we to account for the typographical eccentricity of leaving a scant quarter of an inch margin at the top of the page—less than is allowed even for spacing between the stanzas? In the preface there is the same

in the first person, somewhat in the manner of "Called Back," at first it suggests that successful novel, but, in narrative and in the characters introduced, it resembles it in no particular. Balzac and Gaboriau may both have influenced the author, for at times the book has the flavor of each; but—so far as one can judge by this single production of his pen—Mr. Luska is a writer of marked originality, and perhaps of genius.

WHITTIER ILLUSTRATED BY KINGSLEY.

AN admirable selection from the lyrics of John Greenleaf Whittier has been brought out by Houghton, Mifflin & Co., under the title, "Poems of Nature." The illustration has been entrusted to Elbridge Kingsley, and probably a happier choice could not have been made. As most of our readers know—for it has more than once been our pleasure to call attention to his work—this accomplished engraver is artist as well, and transfers his designs from nature directly to the block, executing them in the open air with his subject before him, like the conscientious painter of landscape or marine. In this manner he has produced from time to time in *The Century* magazine very remarkable woodcuts, as superior, artistically speaking, to the conventional kind, photographed down on the block from sketches in gouache or oils, as a good original painting is superior to a cheap chromo imitation of it. If the engraver be really an artist, his picture on the wood may be as good in its way as the oil-painting, and if he works directly from nature it ought—for illustrative purposes—to be better than any copy of an oil-painting of the same scene. It is to be borne in mind, however, that nature does not always "compose" itself for a picture, and the measure of success of the artist-engraver will largely rest on the knowledge he may have as a painter. That Mr. Kingsley has much to learn in this respect would seem evident from the weakness of his foregrounds in "The Gateways to the White Mountains," "Storm on Lake Asquam," and "Twilight on Lake Winnepesaukee." In each of these plates there is admirable distance and atmosphere. In "A Mountain Glen" we have a stronger foreground, with some attempt at accuracy in rock forms, wholly ignored in the last two plates named; but beyond the plane of the middle distance, aerial perspective is wanting. It would appear in some cases, at least, that the unfinished condition of the foregrounds might be due to over-anxiety as to the rest of the picture. It is as if the artist had exhausted himself recording fleeting effects of light and atmosphere, and had left his foregrounds for the later attention which they were destined never to receive. Be this as it may, the result is the same—Incompleteness. If—as it is reasonable and certainly it is kind to believe—this incompleteness is due to the limitations of the art of wood-engraving, it would be best for Mr. Kingsley to curb his ambition and not attempt too much, lest, by doing so, he bring his theories into contempt. Whatever difference of opinion may prevail as to the license of the painter impressionist, it is certain that unfinished wood-cuts will never be tolerated. The failure to finish the picture will naturally be attributed to the inadequacy of the burin as a means of recording impression. As no one but Mr. Kingsley appears to have ever entertained any idea to the contrary, the loss to the art world in consequence will not be deemed great, particularly in view of the perfection to which direct photo-engraving from nature is being brought.

If Mr. Kingsley will recognize the limitations of his art, he may virtually put himself beyond the range of criticism. This we know is high praise, but not higher than might conscientiously be accorded to the master hand that executed "A Winter Storm," which, to our mind, is the gem of this book. "Night After a Storm at Sea" is powerful, and more satisfactory than "The Decoy Beacon" which lacks discrimination in values. Neither plate is so good as that of the open sea which appeared in *The Century*. "The Mirage of Memory" decidedly suffers by being printed over a tint. In "Deer Island Pines," the tint seems to have been used only as a border, and is not aggressive. But work like Mr. Kingsley's needs no such embellishment. Its simplicity is one of its chief charms.

THE SERMON ON THE MOUNT, ILLUSTRATED.

No holiday-book of the season contains more good drawing or good engraving than this handsome product of the press of Roberts Brothers. The illustrations we read were "drawn and engraved under the supervision of George T. Andrew." If his supervision had been half as thorough as the experience of such a veteran in book-making might warrant one to expect, by the simple process of elimination he would have given us by far the best gift-book of the year. As it is, there are enough fine pages here to lend distinction to several volumes of the kind. With so much to notice that is admirable we have no inclination to detail defects. We must refer, in passing, however, to Mr. Sandham's disproportioned "Solomon," his theatrical electric Angel, and his astonishing lamp-bearing virgins variously stepping down or over the side of a wall, with the comment that these designs should have been inexorably rejected. Nor can we commend Mr. Sandham's "Moses." The great Lawgiver as he is represented in the famous statue of Michael Angelo would have been more welcome than so weak an ideal as this. The line "Blessed are they which are persecuted for righteousness' sake" is illustrated by F. S. Church by the picture of a Puritan mother standing in the snow by the trunk of a tree, while yelling Indians, in the distance, are scalping a victim. "Ye are the light of the world" Mr. Harper represents by a stately old man on the brink of a precipice, holding a burning lamp emblematic of the Church; and for the line "Depart from Me, ye that work iniquity," the same artist gives a procession of comely persons of both sexes leisurely and in attitudes of pious meditation defiling through a narrow mountain pass. There is little imagination in all this. Surely so sublime a theme as "The Sermon on the Mount" should be capable, if anything could, of inspiring the pencil of an artist who lays any claim to poetical invention.

Where the imagination is not taxed, the pictorial results are much more satisfactory. The decorative borders are by Sidney L. Smith. Some of them call for the highest praise both in the designing and the engraving. A charming border is modelled after a curious Byzantine book-binding embellishment of raised jewels and cut-metal work, and another, in similar style, surmounted by a composition of angels in adoration of a jeweled cross surmounted by a diadem, bears the signature of Mr. Andrew as the engraver. No other engraver's name, by the way, is permitted to appear in the book. The most beautiful and original border, perhaps, is that with peacocks and doves, in the centre of which is a delicate little landscape by Harry Fenn. This artist contributes some of the best illustrations in the book, including the frontispiece, a view of the desolate Mount Kiriin Hattin, in which the engraver has cut a wonderfully luminous sunset. At infrequent intervals some of the borders are repeated, which we find objectionable only in cases where the border is in the nature of a picture. The mistake, too, must be noted of introducing as a border a Gothic arch, and then cutting off the top. There can be no beauty in an arch bereft of its summit.

Among the gems of illustration must be mentioned Mr. Fenn's view of Jerusalem, "Behold the fowls of the air," and an olive tree and fruit—the last two, delicate vignettes. Excepting for the figures, which are rather poorly drawn, Mr. Fenn's oriental street scene is very effective. J. A. Fraser's good drawing "If ye salute your brethren" is well cut with a good, old-fashioned line, in contrast to the more modern style in which is executed—and well executed—W. L. Taylor's dead miser. There is merit in Mr.

Sandham's "That thine alms may be in secret," despite the deformed feet of the beggar, which may have been an inspiration of the engraver. We have space to mention only one more illustration—viz., "Which built his house upon a rock," the single contribution of F. B. Schell—a vigorous drawing, superbly engraved.

On the whole, we may say that, while measured by the high standard by which a work of such pretensions as this should be gauged, "The Sermon on the Mount" cannot escape hostile criticism, it is not inferior to any American publication we know of similar scope. The fact is, it requires something more than good draughtsmen, good engravers, liberal publishers, and even Mr. Andrew's supervision to make such a book all that it should be. What that something is which is lacking we may find out one of these days, when we work more reverently for art and less anxiously for the market.

BLANCHE ROOSEVELT'S "GUSTAVE DORÉ."

At his death, and subsequently, the art of Gustave Doré was noticed at some length in these columns. Possibly the time has not yet come for the final word which is to determine the place of this famous Frenchman among the artists of the century; but we may say frankly, and at once, that there is nothing in this volume of nearly five hundred pages to bring us any nearer to arriving at a just estimate of his genius. What our author has done is to bring together with great industry a mass of material touching the career of Gustave Doré, which throws a good deal of light on his character, and which will be valuable if his fame should last long enough to induce any critic in the future to write his life.

It cannot be said that Doré is presented in a favorable view by his biographer, who pitilessly shows up his almost incredible vanity, while narrating a variety of incidents in his career, some of which, at least, might well have been left untold. However valueless may be the author's critical estimate of his art, it must be admitted that his personality is set before us with pre-Raphaelite attention to details. For a "labor of love," such as the preface states the biography to be, the luckless subject certainly receives but scant mercy.

The book is discursive and wanting in methodical arrangement; but it is readable, full of anecdote, and abounds in illustrations of Doré's work, much of which has not hitherto been published. Particularly interesting are the leaves from his early sketch-books, dating from about 1837, when he was a mere child of five years old. His father looked with no favor on his precocious genius, but his mother took great pride in it, and saved every scrap upon which he had made a sketch. What Doré might have become had he studied—which he never would do, for he was conceited enough to think that he could dispense with artistic training—it is impossible to say. It is well known that he was never ranked among his countrymen as anything but a designer. At sixteen, all Paris was talking about the wonderful series of drawings of his that had just been printed. The world was then at his feet. If the critics did not look with favor on his paintings, and if he was never awarded even so much as an honorable mention at an exhibition, the fault was chiefly his own. He defied the opinion of the art world, and made his own work his only standard of excellence. The result was the bitter disappointment which—in spite of the great pecuniary profit his industry and wonderful facility of execution earned for him—made him one of the most unhappy of men. New York: Cassell & Co.

LITERARY NOTES.

THE STORY OF A SHORT LIFE, by Juliana Horatia Ewing, illustrated by Gordon Browne (E. & J. B. Young) is a little classic. The tenderest pathos is so mingled with a gentle and pervasive humor in this admirable story of heroic childhood that tears and smiles perforce chase each other in the perusal of it. "Jackanapes," by the same author, has reached its fiftieth thousand, and this new venture deserves an even longer roll of readers.

The charmed circle of New York society furnishes the theme of SOCIAL SILHOUETTES, by Edgar Fawcett (Ticknor & Co.) and THE LAST MEETING, by Brander Matthews (Chas. Scribner's Sons). Mr. Fawcett's sketches are in a genial rather than cynic vein (his most biting touch is the acknowledged discovery of one "Anglomaniac with brains") and they make very pleasant reading. He has not always resisted the temptation to exaggerate for the sake of dramatic effect, notably in his "nineteenth century Titania" and his "destroyer of firesides," but this is pardonable, as it adds to the interest though impairing the accuracy of his work. Mr. Matthews gives us a very sprightly, ingenious, and improbable tale of devoted love, mysterious disappearance, and blood-curdling revenge, the whole embroidered upon a social background even truer to the life than Mr. Fawcett's portraits.

SLATE-AND-PENCIL PEOPLE, published by White, Stokes & Allen, is a very amusing collection of sketches in white on black, by F. Oppel, well known as a clever artist on the staff of Puck, with capital jingling verses by Emma A. Oppel. It is one of the best books of the season for the little ones.

THE WONDER LIBRARY is a welcome republication by Charles Scribner's Sons of a series of dollar handbooks which, when complete, will be as good a little library of valuable information as one could well desire at a small outlay. There will be twenty-four volumes, to be divided into three distinct series: "The Wonders of Man and Nature," "The Wonders of Science," and "The Wonders of Art and Archaeology." One volume of each is to be issued monthly until the complete set is published. We have received as the first issues, respectively: "The Intelligence of Animals," by Ernest Ingham; Cazin's "Phenomena and Laws of Heat," edited by Elihu Riel, and F. De Lanoy's "Rameses the Great; or, Egypt 3300 Years Ago." In the re-issue there has been such careful revision as has been "made necessary by the modern advancement of science, and the need of an adequate exposition of the wonders of natural science." The volumes are profusely illustrated.

ROSEBUDS is a pleasant book for little children, by Virginia Gerson, issued by White, Stokes & Allen. There are more than sixty pages of designs in color and monotypes, which show decided progress in the work of this promising young artist. The color printing is uncommonly good.

THE BOOK-BUYER for October gives, printed on plate paper, an admirable wood-engraving of R. H. Stoddard. Charles Scribner's Sons, publishers of this capital little periodical, announce the portrait as the first of a series, to be continued each month, of "faithful likenesses of those authors whose works every one knows, but with whose faces they are not equally familiar." The Book-Buyer costs only fifty cents a year, and if the portraits to come are as good as this one, a dozen of them certainly would be cheap at that price.

AFTER an unconscionably long wait between the acts, E. A. Abbey resumes in Harper's Magazine for October his illustrations of "She Stoops to Conquer." Now the curtain is up, we are not sure that it was worth waiting so long. The drawings are of uneven merit, the woman—in the portrayal of whom, as a rule, Mr. Abbey chiefly excels—being the least satisfactory. The vulgar creature of page 760 we positively refuse to accept as

elegant Miss Hardcastle. The best character-drawing will be found in the frontispiece and on page 748, the latter, especially, being exquisite. W. H. Gibson's illustrations to "Back-Yard Studies" show careful and delicate work, and those to G. P. Lathrop's "A Model State Capital" (Hartford), by Dielman, Alexander and Fittler, are good without exception; and among the engravers who have all done well Frank French is particularly entitled to praise for his spirited cutting of the "Bust of Samuel Clemens," by Karl Gerhardt.

TILES FROM DAME MARJORIE'S CHIMNEY-CORNER, and China from Her Cupboard, is a child's book by Mrs. F. S. I. Burne and H. I. A. Miles, published by E. & J. B. Young & Co. The printing is in two shades of blue, agreeably giving the effect of old Dutch tiles. As the designs are in monochrome, the merest novice in China painting could reproduce them for a nursery fireplace, for which purpose they are admirably suited. There are thirty tiles from which to select.

FROM the same publishers we have a prettily designed A. B. C. book, in Kate Greenaway style, drawn and colored by T. Pym; GORDON: A LIFE OF FAITH AND DUTY, by W. J. G., roughly, but not inartistically illustrated in color by R. André; and SUNDAY READING FOR YOUNG AND OLD FOR 1886, a volume of some 400 pages, with more than 250 illustrations, many of which are excellent—especially some of those given in outline as exercises for coloring.

Correspondence.

VARNISHING OIL-PAINTINGS.

SIR: (1) Should an oil-painting always be varnished, either when the work is done or some months after? If so, what is the best varnish, and is turpentine or alcohol needed to mix with it? (2) How long will varnish last on a picture, and if, after many years, a different varnish were used, would it injure the work? (3) What is the best way to remove particles of cotton, paper, and dust from the face of a portrait and drapery, which was painted in Europe and sent across the water—probably before the work was thoroughly dry? S. B. J., Providence, R. I.

(1) Artists generally prefer to varnish their pictures as soon as possible after they are finished, as the varnish brings out the color and improves the appearance of the picture. The varnish used for this purpose is called temporary varnish and may be applied as soon as the paint is dry. The best varnish of this kind is Soehnle Frères' French Retouching Varnish. This does not need diluting, it being prepared ready for use. Sometimes it becomes thick by being kept on hand a long time. It may then be thinned with a little alcohol. (2) This varnish, when put on thickly, will last nearly a year, and sometimes longer. It may be renewed as often as necessary, and is now used among artists very generally in place of any permanent varnish. The latter must not be applied until a picture has been painted a year at least. It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another kind. (3) If the picture has been varnished, wipe the surface with a soft cloth dipped in lukewarm water. If not varnished, you have only to oil out the paint thoroughly and the pieces of paper and cotton will become loosened and may be picked off without trouble.

COLOR SCHEME FOR PARLORS.

SIR: I have two parlors opening into each other. The predominating colors of the carpet and hangings are olive to old gold. The furniture of the back parlor is old style, covered with Indian red stamped plush. The front parlor paper is old gold, color of woodwork and tint of ceiling to correspond. I wish to furnish this room, and would like to know what kind of furniture you would suggest; where should I get it? Particularly I wish to know what should the coloring be? K. C., Paterson, N. J.

Use ebonized wood for the furniture, and cover it with silk plush or satin of old gold or pale peacock blue. If you will say about how much you wish to spend, particularizing the number of pieces of furniture, we can advise you more definitely.

WHY CHINA TURNS YELLOW.

SIR: Why does china turn yellow in firing, and what precautions may be taken against it, if any? It is quite puzzling at times to have pieces of apparently the same quality, and standing side by side, come out with different complexions. FORZELLAN, Cleveland, O.

Such changes may arise from carelessness in the firing, and from some defect in the clay. There is nothing to be done to prevent it beyond selecting the very best china, and taking care to have the firing well done. In the finest qualities of French china this change of color rarely occurs unless too great heat is applied in the kiln.

GLASS BULL'S-EYES IN DECORATION.

SIR: Some time since I read of making a window with the bottoms of olive and wine bottles. I have tried several ways to separate evenly the bottom from the side, but have been unsuccessful. Will you please inform me what would be the best course to take in the matter, and what to fill out the places with left between the bull's-eyes? Also where to get the lead and what size to write for. H. W., Cleveland, O.

To cut the bottoms from the bottles a "glazier's diamond," or a "cutting wheel" would be the proper thing. Fill the spaces between the "bull's-eyes" with pieces of "rolled cathedral" glass, cut to fit the openings; amber or rusty tints would be effective. For the size of the lead you should apply to some local glazier—there are doubtless a number in Cleveland—for this depends entirely upon the thickness of the glass and its weight. Good effects are sometimes produced by setting the bottle ends in perforated boards secured by putty, as in ordinary sashes.

FIXATIVES FOR PENCIL-DRAWINGS.

DORCAS, Brooklyn, N. Y.—Dipping the drawing in a flat dish of milk is the general practice. A very thin solution of collodion in alcohol poured over the drawing is a positive protection; and, perhaps, better still—because more easily obtainable—is a very thin solution of gum arabic in water.

LEAVES IN CHINA PAINTING.

S. F. A., Chicago.—In painting leaves, a very good color for the local tint is grass green, which may be heightened in parts by the addition of jonquil or of mixing yellow, which latter is somewhat the paler. For the shaded parts grass green may be mixed with brown green, or the latter and green No. 36 will make a darker tint. The under sides of leaves which are of a

light bluish green, as some rose leaves, may be painted with brown green, and a little deep blue green. Reddish tones seen frequently in the edges of rose leaves, or in the young shoots can be given with iron violet. The brown of dead leaves may be painted with dark brown, shaded with black. Dark brown subdued with black may also be used for shrubby stems.

EMBROIDERY HINTS.

A. B., Topeka, Kan.—Chamois leather may be used with good effect for embroidered covers of portfolios, cigar-cases, or blotting-books. A conventional design is outlined in gilt tinsel and colored braid, and the spaces are filled in with long stitches in silk or crewel. The colors used are soft shades of pink, blue and yellow, each filling a separate space.

H. J., Atchison, Kan.—(1) Very simple conventional designs suitable for your braided valance were given in *The Art Amateur*, of August, 1884. (2) Black, brown, blue, old gold, gold, yellow and pink in the Florence etching silks for decorating table linen are the safest colors to use when frequent washing is involved. Use tepid water and castile soap.

PAINTING GLAZED HOLLAND.

J. S., Topeka, asks what preparation should be used before painting in oils on glazed Holland window-curtains. No special preparation of the surface is necessary. Mix the colors with turpentine instead of with oil, and they will not run.

PAINTING ON MATTING.

ASTER, Jamestown, N. Y.—A screen of four panels of hollyhocks, magnolia, and white and purple lilacs, as you suggest, might be effective if broadly and boldly executed. Use ordinary oil colors with turpentine, instead of oil, laying on the color heavily with flat bristle brushes. Do not attempt much detail, and try to finish each panel in one painting without the necessity of retouching.

PAINTING ON STONE IN WATER-COLORS.

H. F., Cairo.—Before you can paint on any kind of porous stone the absorption must be checked. In using water-colors upon small and fine stone, saturate the surface with white of egg, and when that is dry, paint with body color, and varnish with white spirit varnish.

SKETCHING SKY EFFECTS.

SUBSCRIBER, Pittsfield, Mass.—Good sky effects are obtainable with charcoal, but they are those of smoky and cloudy skies. In taking notes of clear atmospheric effects, nothing is so good as water-color; and, as the latter is not always handy for rapid sketching, pastels may be substituted. It is wonderful how rapidly and truthfully effects of sunrise or sunset may be noted by means of these soft, colored chalks.

PAINTED LACE.

G. S., Boston.—(1) Painted lace is done in water-colors mixed with Chinese white. It is an imitation of the old Cretan laces, which were made with colored threads arranged in patterns upon a black or white ground. Painted lace is used for trimming dresses, and sometimes for trimming furniture. Although it will not stand washing, the fixative with which the colors are used protect them from atmospheric influence. (2) "Lustra painting" can be done on lace, and the same fixative Mr. Bragdon advertises for that purpose can be used for the water-colors.

PORTIÈRES AND CURTAINS.

SIR: I have just read in the October number a description by Ella Rodman Church of a very charming home. The portières and curtains mentioned have caught my fancy. Can you give a more detailed description of them? (1) Is the silk rag portière knitted or crocheted, and with what size needles or crochet? (2) What width are the rags cut, and are they long strips of one color, or short strips of each? (3) Are the strips tied or sewed together? Do they not fray out, and is something done to prevent that? Are they knitted loosely or tight? (4) In the canton flannel portière, cream, terra cotta and salmon pink, if the bands are put horizontally, how many of each color are there? What height is each band? In what order do the colors look best? How are the bands joined together so as to look well on the wrong side? Is any design or fancy stitch put in the centre of the bands or just at the edges? (5) What is the whole width of each portière, and should they not just touch the floor when hung? If possible, please describe the dining-room curtains more clearly—dimensions, width of bands, or, if horizontal, height and distance between each. (6) Would crayon and charcoal drawings—my own work—look well framed in ash to match the furniture of the dining-room? (7) What treatment would you suggest for a portière of very coarse "toile Farfard," of which I inclose a sample? Would painting in oil look well on it, or a dado of different material, such as satin painted? (8) Will you suggest some inexpensive, yet effective, curtains to be used in the folding-doors between parlor and dining-room? Would the "toile Farfard" do for a foundation, and how should it be treated?

CANADIAN GIRL, Montreal.

(1, 2, 3) The silk-rag portière mentioned in "A Modest Little Nest" is there stated to have been woven, just as rag-carpet is. The pieces of silk may be of different lengths, just as the material on hand happens to be, and they can be both bias and straight, but they must be all cut of the same width—about half an inch. They are sewed together like carpet-rags, with ends lapping over each other; and they do not fray out when used for hangings. Some persons, in preparing them for the loom, sew the pieces together just as they come, as this is thought to have a more Oriental effect; others sew and wind each color into a ball by itself, so that the wearer can arrange them in Roman scarf style. This has a very pretty appearance, but it must not be forgotten that a liberal supply of black is required in this case, to divide and bring out the colors. These silk-rag portières can also be both

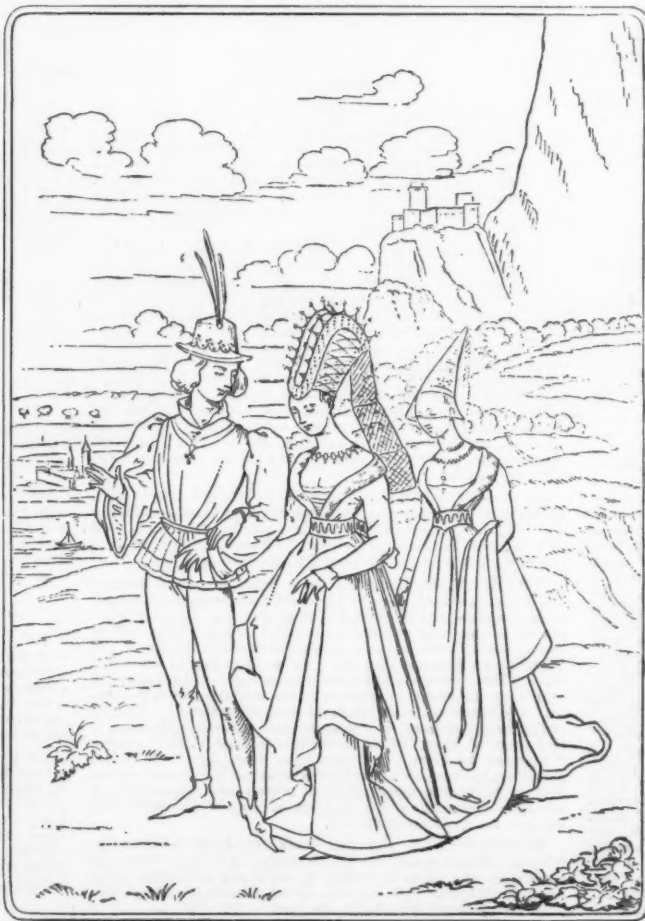
crocheted and knitted, treating the silk the same as for weaving, or tying, if preferred. Large wooden needles would be most convenient; and the work should be tight enough to show no interstices between. But the labor is great, and the work awkward, and weaving seems preferable in every way. (4) In the canton flannel portière, the vertical arrangement of the bands was intended for a low ceiling; but with a ceiling of at least medium height, a handsome and inexpensive portière could be made as follows: Have the dado of deep terra cotta, about one sixth the depth of



BIRD DECORATION FOR A HAND SCREEN.

(PUBLISHED FOR AVEL, QUEBEC.)

the whole portière; next to that a band of pale blue one quarter the depth of the dado; the cream color sufficiently deep to allow above it a band of salmon pink twice the width of the blue; above this, and finishing the curtain, about half the depth of cream again. In joining the bands together, if double-faced canton flannel is used, one end can be lapped over the other, and neatly turned under on both sides—back and front—to be feather-stitched on the joining with black crewel or zephyr. Wine color could be substituted for black with very good effect. It would add to the



MEDIEVAL FIGURE DESIGN FOR PAINTED PANEL DECORATION.

(PUBLISHED FOR FRANCISCO, ALBANY.)

work, and also to the beauty of the hanging, to embroider the wide cream-colored part, which is really the body of the curtain, with various-colored disks at long intervals, in loose stitches of zephyr or crewel. The other parts need no embroidery, except where they are joined. (5) The width of the portière depends entirely on the width of the door-way in which it is to be hung, and whether it is desired to hang full or plain. It should just touch the floor in length. The dining-room curtains of unbleached muslin were trimmed in this way: On the bottom there was a dado band of

wine-colored canton flannel, a quarter of a yard deep when finished. An eighth of a yard above this was a band of rather light terra cotta seven inches deep. Above this, and at the same distance, one of sage green five inches deep. Beginning at about a quarter of a yard from the top the same colors were repeated in bands of one width (five inches), at equal distances of an eighth of a yard. The bands to loop the curtains back were of wine color. (6) Ash frames to match the dining-room furniture would be very appropriate for your crayon and charcoal drawings. (7) The inclosed sample is too stiff to look well as a portière, as drapery of any kind should hang in soft, graceful folds. A painted satin dado is too handsome for the material; a plain jute velours, in mulberry red, or sea green, would look very well, both as a deep dado—say three quarters of a yard—and for a band of half that width to be placed near the top. (8) A great variety of very pretty Turcoman and jute curtains can be had at moderate prices for the folding-doors between parlor and dining-room, and these do not require any treatment. Plain, double-faced velours is also used for this purpose; and it comes in very pretty shades of golden brown, peacock blue, dark red, and old gold. Any of these would be more desirable, and far less troublesome than the "toile Farfard."

SOME MOTTOES FOR MANTEL-PIECES.

SIR: In your late article regarding the Villard house, you spoke of some mottoes upon the frieze of the dining-room "of a gustatory" nature. Can you oblige me by naming a few suggestive ones for a dining-room mantel, also for a nursery mantel, and a bedroom?

A SUBSCRIBER, Pittsburg, Pa.

For the dining-room we would suggest: "Eat, drink, and be merry."—*St. Luke* xii., 19; "Now, good digestion wait on appetite."—*Macbeth* Act 3, Sc. 4; "Feed me with food convenient for me."—*Prov.* xxx., 9.

For the nursery: "Behold how good and how pleasant it is for brethren to dwell together in unity!"—*Ps.* cxxxiii., 1; "Peace be within thy walls."—*Ps.* cxxii., 7; "A soft answer turneth away wrath."—*Prov.* xv., 1.

For the bedroom: "He giveth his beloved sleep."—*Ps.* cxxxvii., 2; "Blessings light on him that first invented sleep."—*Don Quixote*; "A little folding of the hands to sleep."—*Prov.* viii., 11; "It is good for us to be here."—*Matt.* xvii., 4; "To all, to each, a fair good-night."—*Marmion*.

Treatment of the Designs.

THE SUPPLEMENT PLATES.

Plate 477.—Figure designs by Edith Scannell, specially suitable for sketching on linen, outline embroidery and other amateur decoration.

Plate 478.—Embroidery designs for an alms-bag and a table-cover, from the Royal School of Art Needlework at South Kensington.

Plate 479.—Two designs for the decoration of violet altar frontals to be used in Lent, and one for an altar covering to be used on the festivals of saints and martyrs. The first frontal decoration may be executed in appliqué as follows: Monogram, white cloth edged with black twist, sewn over with gold, on a crimson velvet ground. Circle surrounding monogram, gold color. Wreath of thorns, two distinct shades of green cloth or velvet, one shade to intersect the other. Crowns, gold color cloth edged with black. Outline border, gold color cloth, edged with black. Ground beneath wreath of thorns and crowns, white silk. Only the main stems of the thorn wreath should be in appliqué; the prickly thorns will be better represented each with three stitches of a rich brown silk twist. The second frontal decoration presents the X and P of the sacred monogram in a particularly beautiful form taken from a lamp found in the catacombs at Rome; the addition of the wreath of palm leaves and the three nails of the Passion completes the design for a Lenten cloth. The ground encircled by the wreath may be a rich emerald green. Monogram, white cloth edged with black cord, the inner line being black twist. Jewels on the monogram, crimson, rich violet and green, edged with gold bullion and alternated with taste. Squares inclosing jewels, black silk. Dots between jewels, spangles. Palm wreath, gold color cloth or cloth of gold, edged with black on the inside, and on the outside with a violet cord. Three nails, raised with one row of string along the centres, embroidered with white twist silk and edged with black. The nails may be worked directly on the green silk ground; the monogram should be worked separately and transferred. The lines shown in the design on part of the wreath indicate the direction of the stitches in case the worker should choose to embroider it in gold color silk twist. The monogram on the altar covering should be worked in gold basket stitch, caught down with orange sewings. Stem of centre lily-branch interlacing monogram, plain couching of bright green floss. All the stems, leaves and calyxes of lilies in this design are to be plainly couched in rather coarse floss silk sewn down, one thread at a time, with sewing silk of the same shade as the floss, by stitches one sixth of an inch apart. Lower leaves on centre stem of lily-branch, green a shade darker than the stem; upper leaves, green two shades lighter than the stem; a vein of gold passing to be laid up the centre of each leaf. Calyxes of lily-buds, large and small, pale sea green floss. Lily-buds, white floss in long stitch, shaded with gray toward the calyxes. Petals of flowers, white floss in long stitch, shaded with gray on the under side. Stamens, bright orange, twist stitch with spangles. Small lily-sprigs to be worked on the same principle and in the same shades as directed for the centre branch. Scrolls about stems of lilies, some in bright orange, twist stitch and edged on one side with gold passing; others bright green edged with passing. Quatrefoils, plain gold couching, sewn down with orange. Stitches diverging from quatrefoils, passing. Dots and centres, spangles.

Plate 480.—Design for a dessert-plate—"Nasturtiums." For yellow nasturtiums use orange yellow, sometimes jonquil yellow, both shaded with brown green; add lines of carnation to one or two of the blossoms where indicated. Carnation or deep red brown, or, again, orange red can be used for the

red varieties shading them with deep purple, and brown No. 17, mixed, or brown green. The yellow centre and the lower petal may be painted with mixing yellow shaded with brown green. The stamens are in sepia. The stems and buds being very pale in color use for them mixing yellow and the least touch of brown green mixed; shade delicately with the same. Use brown for the dried leaves on the seed vessel. Mix grass green, a very little blue, and a little deep purple for the gray green of the leaves, shading them with brown green. Outline all the work with deep purple and brown No. 17, mixed.

Plate 481 is the first of two designs for sideboard panels in repoussé work, by May Somers, of the Pennsylvania Museum School of Industrial Art.

Plate 482.—Monograms. "H."

THE extra supplement represents a gray and white cat, the breast, paws, and face being white, while the top of the head, back, hind legs, and tail are gray. It is to be painted in oils. Make the background a tone of light greenish gray suggesting the tone of distant foliage. The ground upon which the cat stands is to be a warm grayish yellow, representing a garden path. To paint the background use white, permanent blue, a little cadmium, madder lake, raw umber, and ivory black. The path is painted with raw umber, yellow ochre, white, light red, and a little ivory black. In painting the cat, first rub in the outline and shadows with burnt Sienna and turpentine. While this is drying, the background and path should be painted. Be careful to keep the general tone of the background lighter than the gray fur of the cat. The general tone of the fur is first painted in simple flat masses of light and shade, no details being put in at first. The effect of fur is rendered by the lighter touches upon the dark mass, and the darker touches upon the light mass. The highest lights and darkest shadows are kept simple, and do not show the details. To paint the gray fur use ivory black, white, raw umber, yellow ochre, a little cobalt, and madder lake. The white fur is laid in with a tone of light warm gray, and the high lights and accents of shadow are painted afterward. For this general tone use white, yellow ochre, a little ivory black, cobalt, and light red. For the high lights use white, yellow ochre, and a very little ivory black. In the deeper accents of shadow use madder lake and burnt Sienna in place of light red. The pupils of the eyes are purplish black, and are painted with ivory black, a little madder lake, and cobalt. The yellow iris is painted with light cadmium, white, yellow ochre, and a little ivory black. The tip of the nose is delicate warm pink. For this use madder lake, white, yellow ochre, and a little ivory black, adding raw umber in the shadows. The inside of the ears shows a little warm pink also. Paint with medium flat bristle brushes, using smaller bristles for the touches of fur, and flat pointed sables, Nos. 5 and 9, for the small details, such as eyes, nose, and claws. Use plenty of paint when laying in the color, and oil out the canvas when dry, each time before repainting.

CHILD WITH GAME.

THE quaint little design on this page (published for J. P. T.) may be enlarged with good effect to almost any size desired, the outline and modelling being so simple. As a very decorative effect is desirable, the following scheme of color may be carried out: The background of the inside portion within the border is a tone of rich deep old blue, such as may be seen in some of the old frescoes from Pompeii. The narrow ornamental bar around the edge is a deep old gold color. The child's flesh is warm and rosy, and his hair is bright golden yellow. The wings are gray and white, tipped with violet and rose color. The stag lying over the shoulders is light brownish gray, and the floating drapery is light delicate pink. The outside border has a ground of dark terra-cotta red with the decorative pattern in two lighter shades of the same red, the straight lines being old gold in color. The ornaments at the corners are dark gold also.

THE MOSLER FIGURE STUDY.

THE charming design on page 119, according to the artist's own directions, should be yellow in tone. Cold laky red is the color of the girl's weather-stained skirt. The jug is brick-color, the lower part being rich, dark Vandyck brown. The bare feet are brown from dust. Mr. Mosler says: "The drawing was a study made for a picture in which the foliage, being quite dark behind the upper part of the figure, heightened and relieved in strong contrast the chemise; while the skirt, on the contrary, came out dark against the background."

BLUE JAY AND PARROT.

THE design of blue jay and yellow-headed parrot, on pages 122 and 123, is particularly appropriate for a single-panel fire-screen and would be most effective painted on clear glass in oil colors. If mineral colors are preferred, this design will be very striking painted upon an oblong platter for table use, or it may be adapted very well to a large round plaque, either for use or for ornamental purposes. The following scheme of color is to be observed for either oil or mineral paints: The background is warm blue, suggesting sky, and is therefore deeper in color above, growing lighter and warmer in tone lower down. The palm leaves and branches are a rather warm green, the thick stems being somewhat lighter and yellower than the leaves. The other leaves are darker and richer in color, and the berries are deep purplish crimson. The blue jay's feathers are gray, marked with blue and very dark warm gray, almost black; the breast is soft

ground, but let the clear glass be seen between the leaves and birds. This, when placed in front of the fire, has a very pretty effect. If painted on canvas or any opaque material, the background should be added. In painting the sky, use cobalt, white, a little vermilion, a very little light cadmium, and a little ivory black. The water is painted with the same colors, except that madder lake is used in place of vermilion, and raw umber is added. Use also less white and cadmium, with more cobalt and ivory black. For the distant trees use permanent blue, white, yellow ochre, madder lake and ivory black. The palm leaves are painted with Antwerp blue, white, light cadmium, vermilion and ivory black. Add raw umber and burnt Sienna in the shadows, omitting light red, and use less white and cadmium. In the deeper green leaves use madder lake in place of vermilion, using the same colors as those given for the palm, but in somewhat different proportions. More black, blue, and madder lake are used, with less cadmium. Add madder lake in the shadows also. The

deep crimson berries are painted with madder lake, ivory black, permanent blue and white, adding to these colors burnt Sienna in the shadows, and a little yellow ochre in the high lights. In painting the birds, first lay in the general tones, in simple flat masses of light and shade, leaving the high lights, deep accents, shadow, and all details of feathers and the like, to be put in afterward. Do not attempt to begin with the details at first. To paint the blue jay, use for the gray feathers white, yellow ochre, a little ivory black, cobalt and madder lake. In the shadows use the same colors, with less white and more black, and add burnt Sienna. The blue feathers are painted with permanent blue, white, a little yellow ochre, a little ivory black and madder lake. In the shadows use the same colors, with the addition of burnt Sienna. Less white and yellow ochre are needed. The dark gray markings are painted with ivory black, white, yellow ochre, a little cobalt, and burnt Sienna. To paint the parrot, use for the brilliant green feathers Antwerp blue, light cadmium, white, a little madder lake, and enough ivory black to give quality. In some of the lightest touches use a little light zinc-ober green, qualified by white, ivory black and vermilion. In the shadows use Antwerp blue, raw umber, white, a little cadmium, burnt Sienna and ivory black. Add madder lake in the color touches. The bright red feathers are painted with vermilion, white, madder lake, a little light cadmium and a little ivory black. For the dark blue tones use permanent blue, madder lake, white, ivory black and burnt Sienna. Paint the beak with raw umber, white, yellow ochre, a little ivory black and madder lake. In the shadows add to these colors burnt Sienna, using less white. The centre or pupil of the eye is painted with burnt Sienna and ivory black, and for the yellow ring around it use medium cadmium, white, yellow ochre, a little burnt Sienna, and a little ivory black. For the first painting use flat medium bristle brushes, and for the small details and finishing use flat pointed sables Nos. 5 and 9.

In mineral colors, after having sketched in the design lightly with a finely pointed pencil, begin with the sky, and wash this in with a general tone of sky blue, using plenty of oil, and blending softly before it is dry.

Paint the water next, using sky blue and apple green, remembering to make the water deeper in tone than the sky. If necessary add a little deep blue green. The distant trees are painted with carmine and apple green, using less carmine than green. For the palm leaves use grass green, with mixing yellow in the general tone, and for the shadows use grass green mixed with brown green. The other leaves, which are darker and bluer in quality, may be painted with grass green, adding a little deep blue. For the shadows use carmine and purple. To paint the berries use deep purple, and shade with the same, adding a little deep blue. The gray feathers of the blue jay are washed in with a local tone made with ivory black and sky blue, and shaded with the same. In the highest lights leave the china bare, or use a very delicate tone of the gray. For the blue feathers use sky blue shaded carefully with black gray. The yellow head of the parrot is painted with jonquil yellow, and shaded with brown green. In painting the green feathers use grass green, mixed with jonquil yellow in the more brilliant touches. In shading, make the shadows rather gray than brown, using carmine and purple. In the deep accents use a little black green. The red feathers may be painted with capucine red, shaded with the same, mixed with a little black.

For the rich dark blue tones use deep blue, adding a little deep purple as required. Paint the bill and claws of the birds with yellow brown, qualified by ivory black. In the deep accents, under the claws and in the beak, use sepia. Paint the pupils of the eyes with ivory black, and the yellow iris of the jay with jonquil yellow; that of the parrot, being redder in color, is painted with orange yellow.

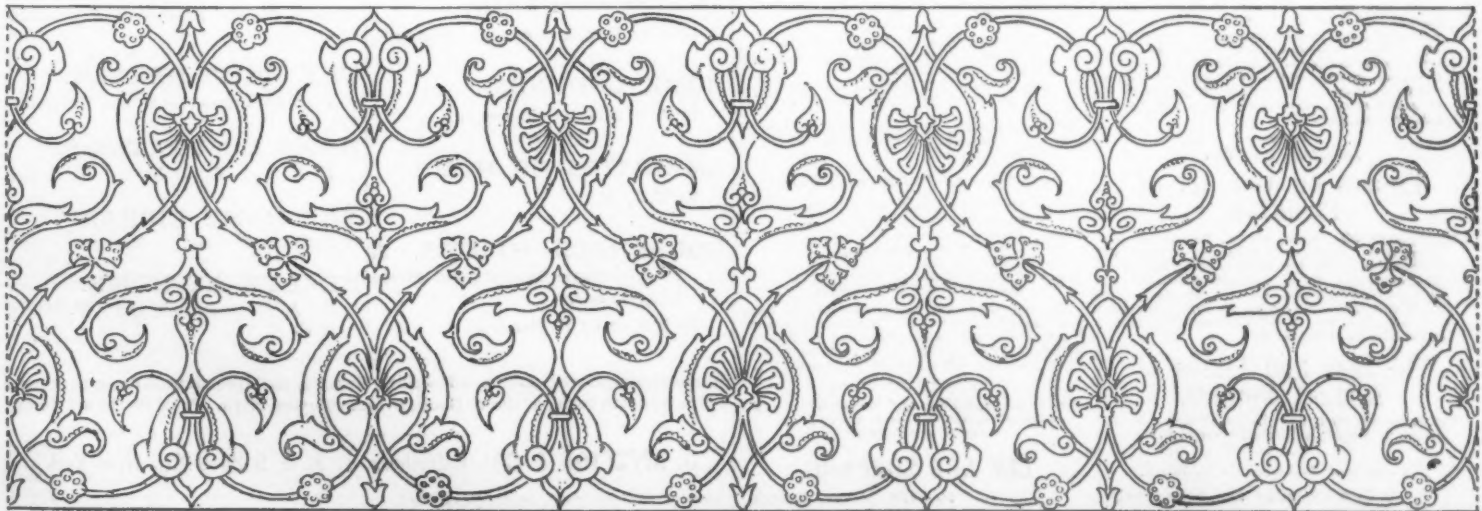


FIGURE DESIGN FOR PANEL DECORATION.

(PUBLISHED FOR J. P. T., DETROIT.)

light gray, while the tail, head and wings are blue, marked with gray. The parrot has bright yellow feathers on the top of its head, while its breast and tail are a most vivid and brilliant green. The wings are partly green, but on the upper edge are marked with beautiful scarlet and rich dark blue. The eyes are black in the centre, with a ring of amber yellow around the pupil, and the bill is light yellowish gray. The beetle is golden brown. To the left of the picture a distant landscape is suggested. This may be omitted entirely if preferred; if introduced it must be carried farther across behind the plants than is seen in the engraving. To do this, draw a straight line from the base of the distant trees across to the right hand side. Let the tone beneath this line be a little darker and grayer blue than the sky, representing water where it is seen between the leaves. The distant trees are soft gray green in color, almost suggesting purple in the shadows. The water beneath is of the color already mentioned.

If painting in oil upon clear plate glass, do not paint any back-



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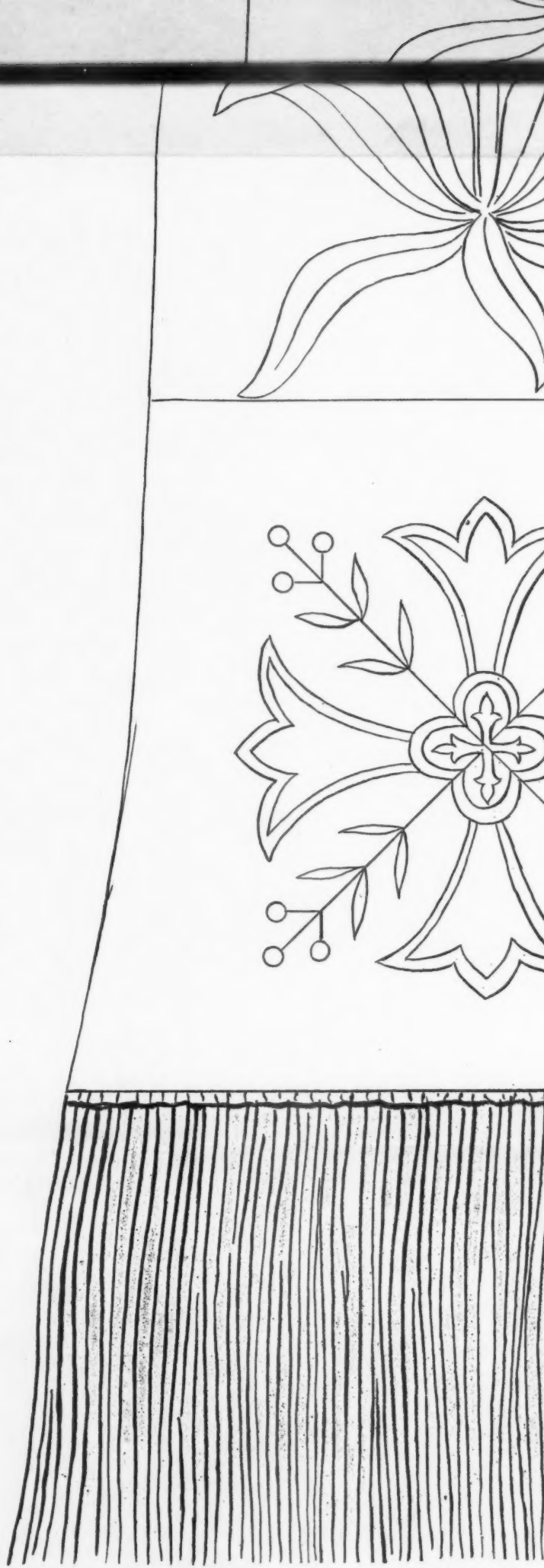
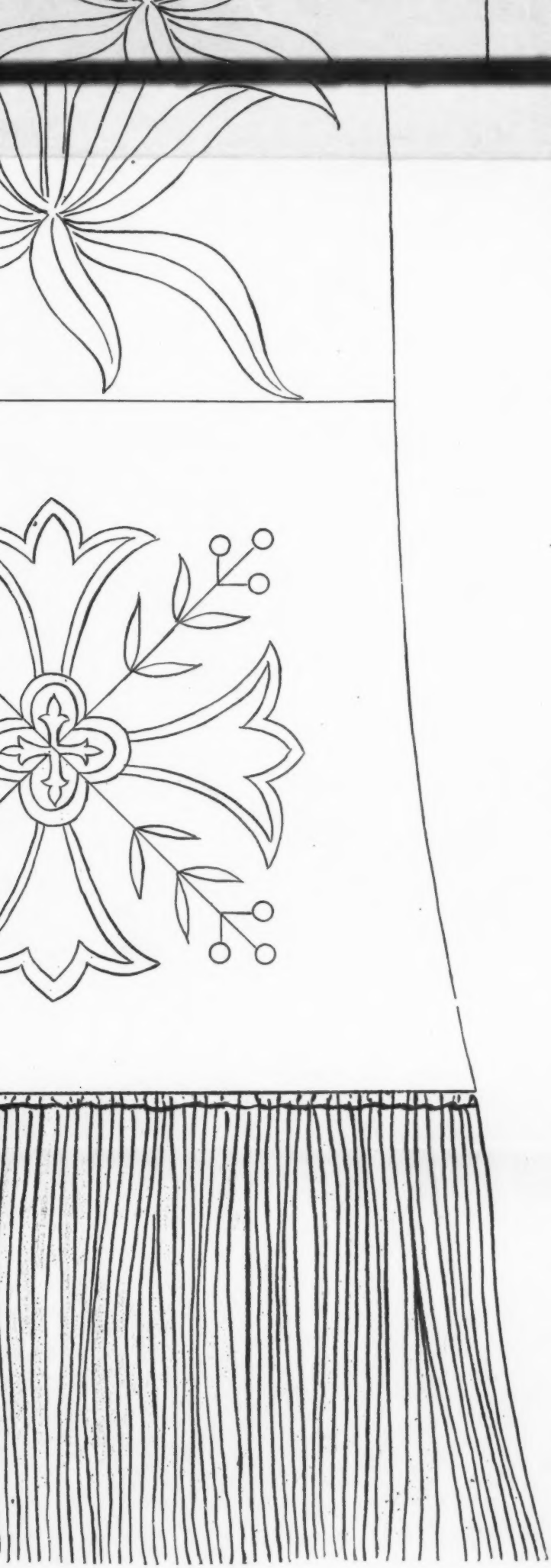


PLATE 489.—DESIGN FOR
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK



—DESIGN FOR A STOLE.
OF ART NEEDLEWORK AT SOUTH KENSINGTON.

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PLATE 483.—OUTLINE SKETCHES.
FOURTH PAGE OF THE SERIES. BY EDITH SCANNELL.

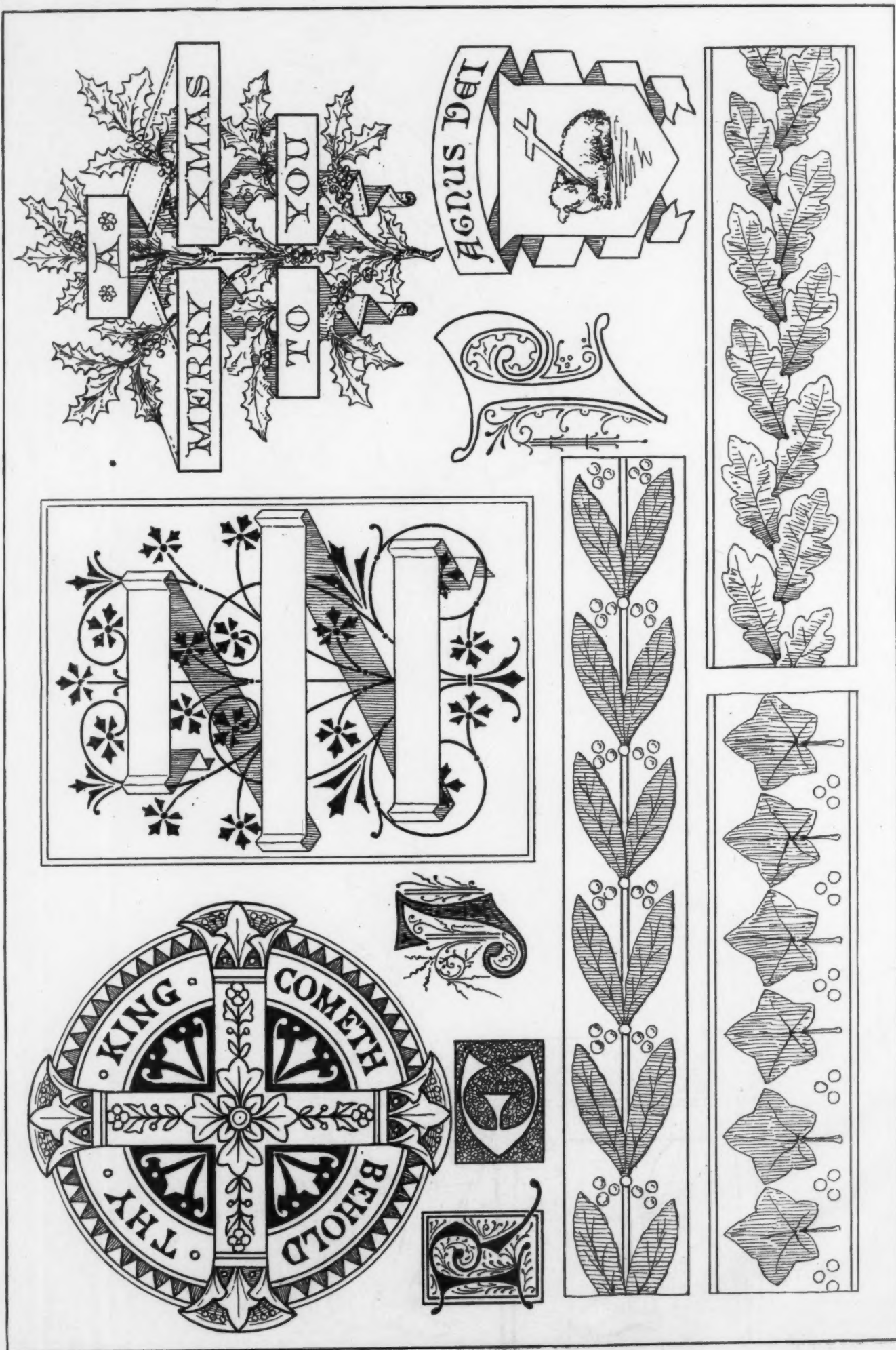


PLATE 484.—DESIGNS AND SUGGESTIONS FOR CHRISTMAS DECORATION.

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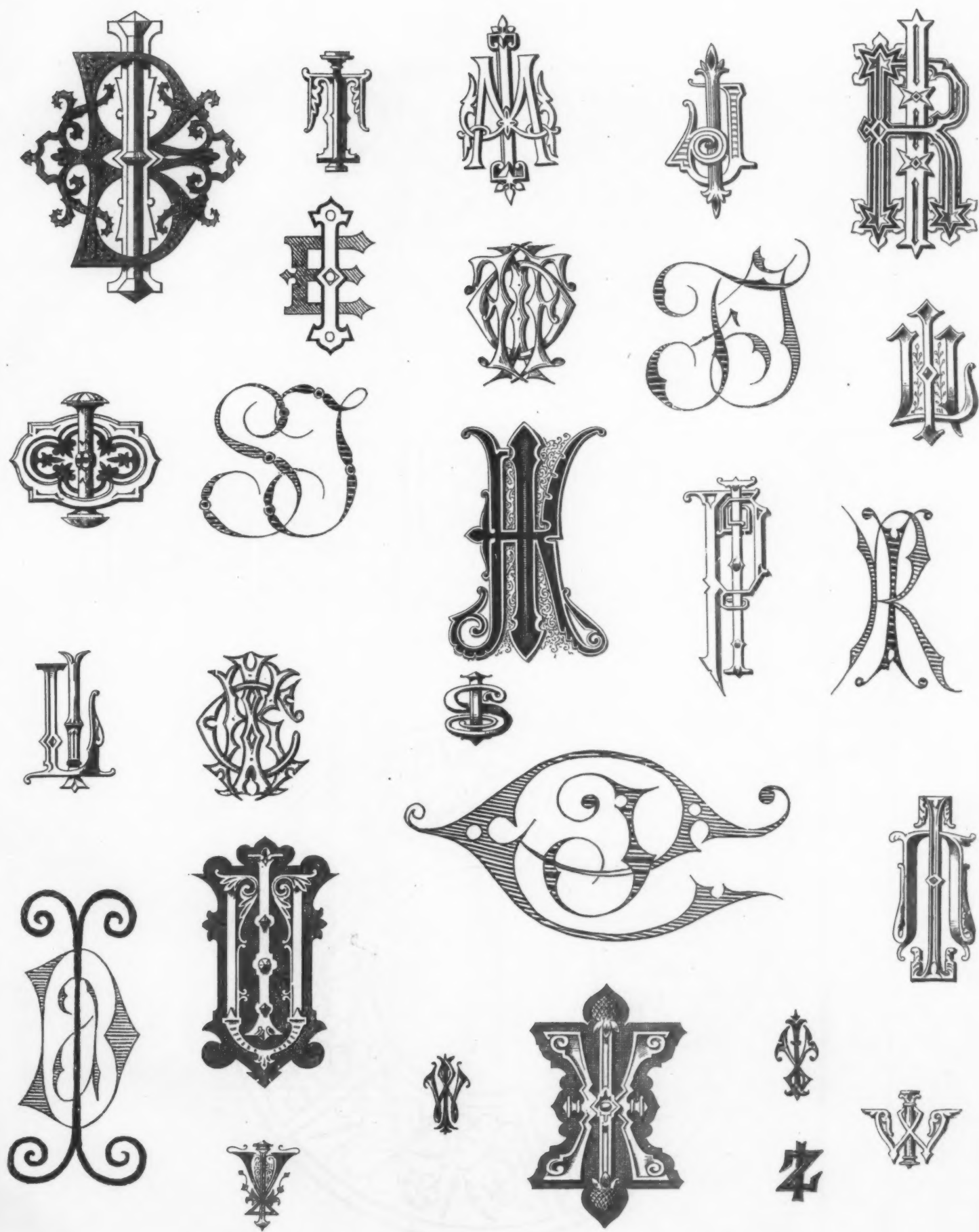


PLATE 485.—MONOGRAMS. "I."

EIGHTEENTH PAGE OF THE SERIES.

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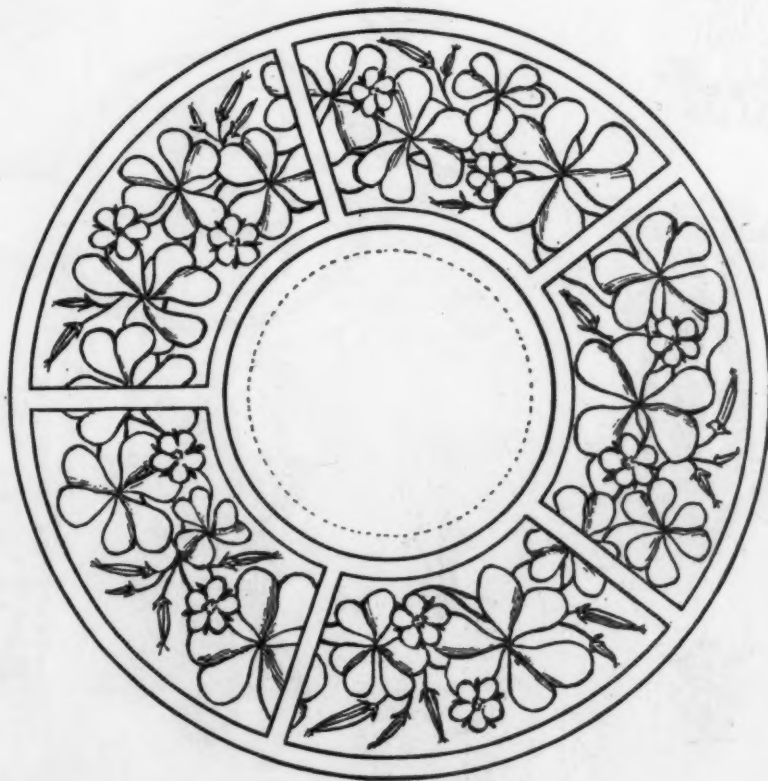
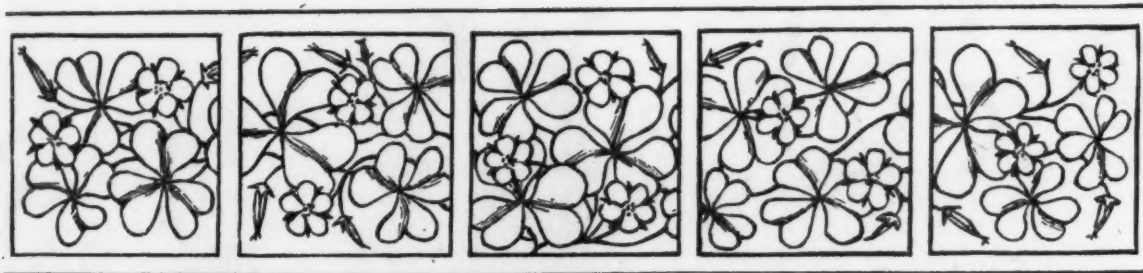
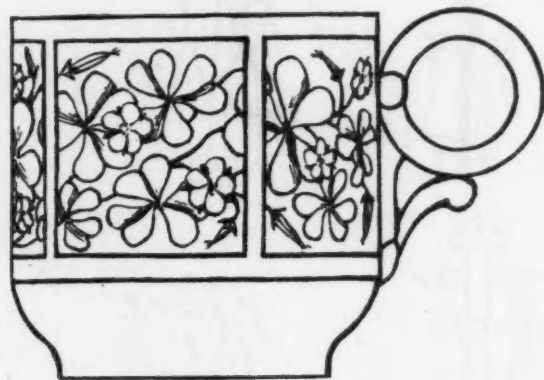


PLATE 486.—DESIGN FOR A CUP AND SAUCER. "Wood Sorrel."

THE FIRST OF A SERIES OF SIX. By KAPPA.

(For directions for treatment, see page 18.)

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Iris



Foxglove



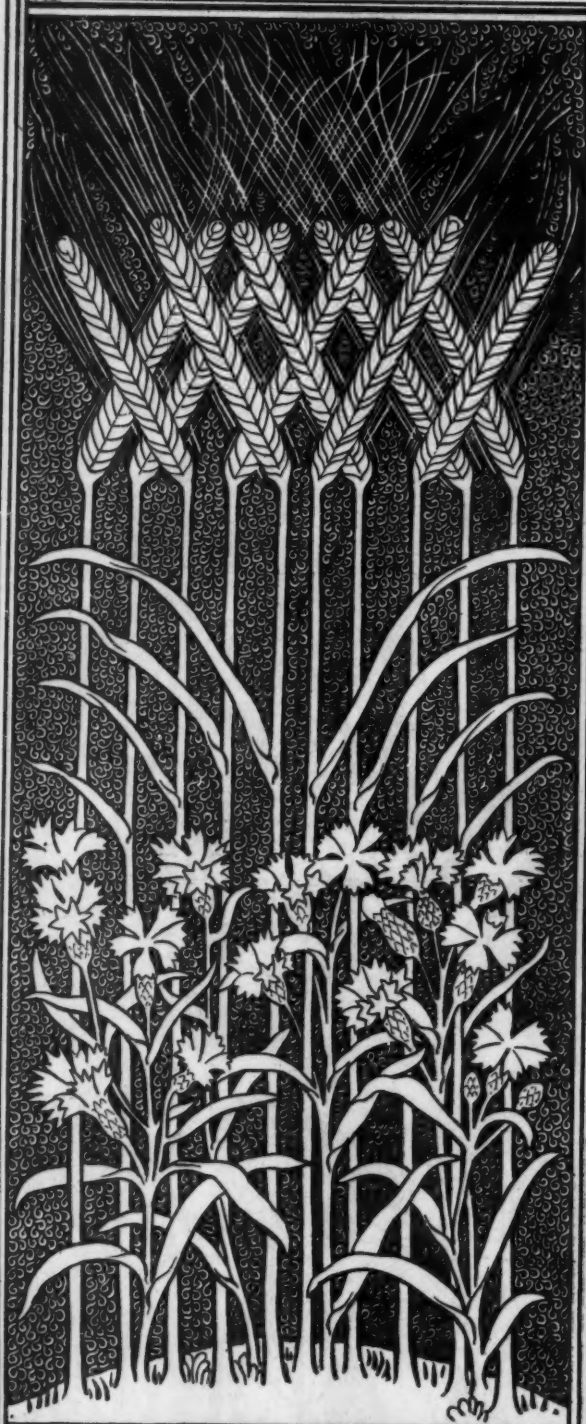
PLATE 490.—DESIGNS FOR PANEL DECORATION.

(For suggestions for treatment, see page 24.)

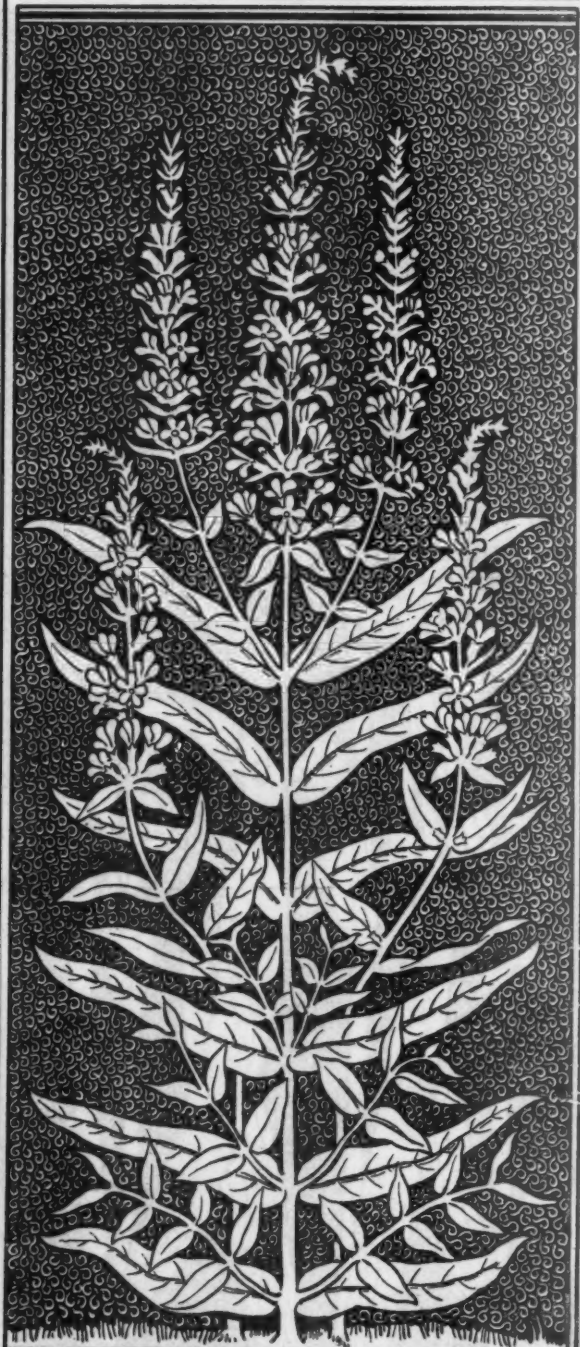


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Corn Flowers



Lythrum



PLATE 491.—DESIGNS FOR PANEL DECORATION.

(For suggestions for treatment, see page 24.)

Supplement to The Art Amateur.

Vol. 14. No. 1. December, 1885.



Michaelmas Daisy



Meadow Sweet



Supplement to The Art Amateur.

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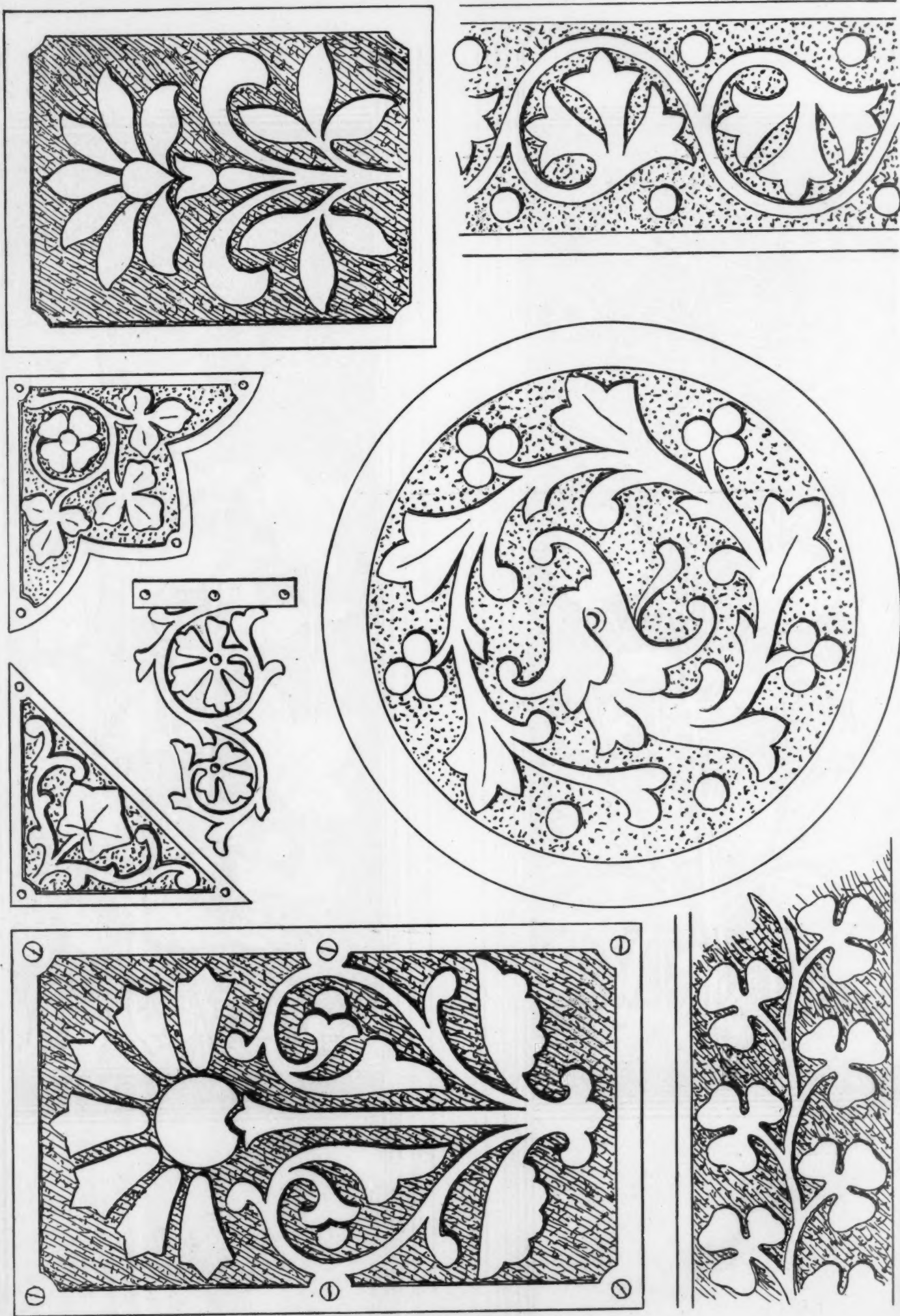


PLATE 493.—SIMPLE DESIGNS FOR REPOUSSÉ BRASS WORK.

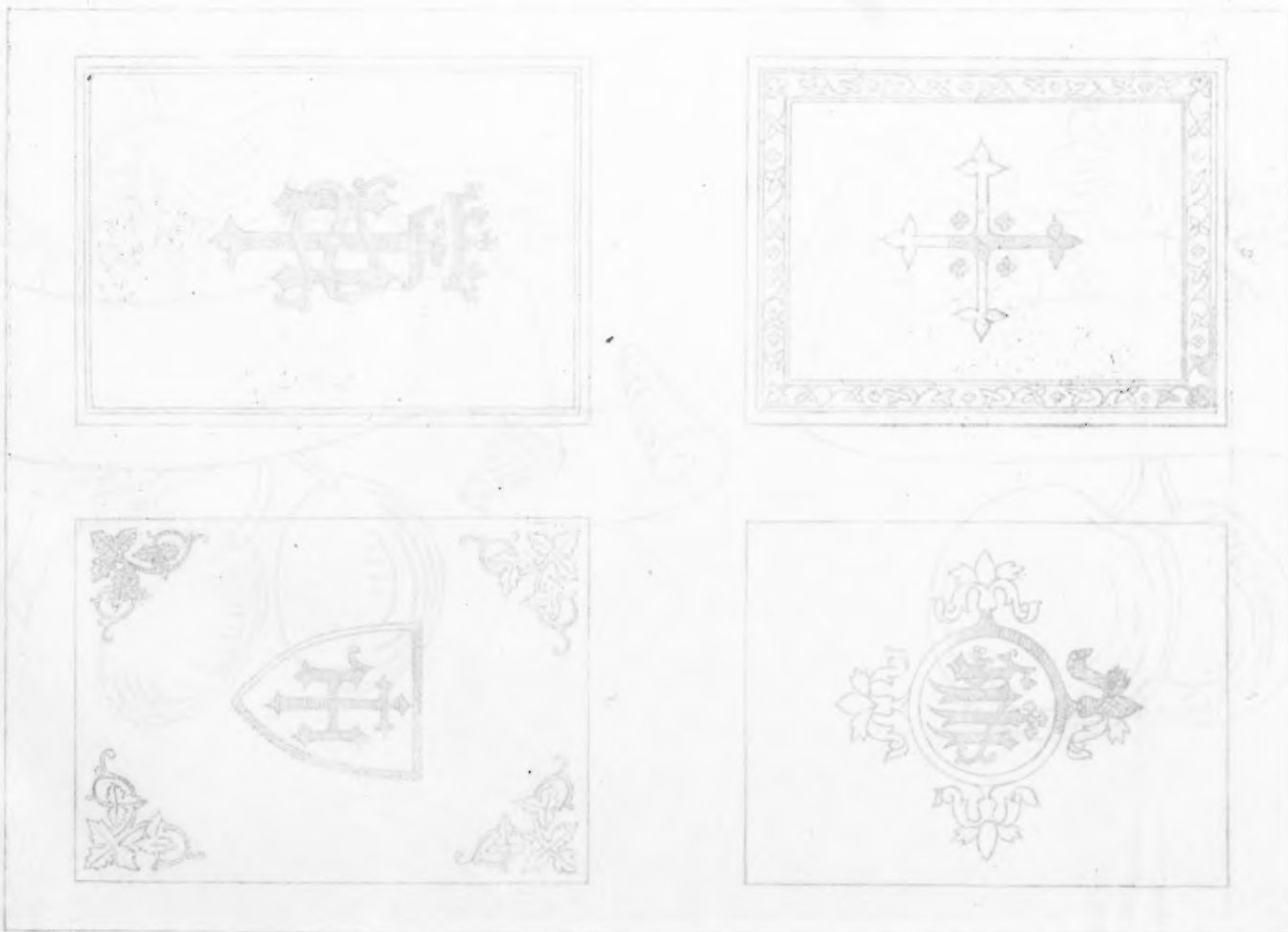


PLATE 487—DESIGNS FOR BOOK MARKERS.

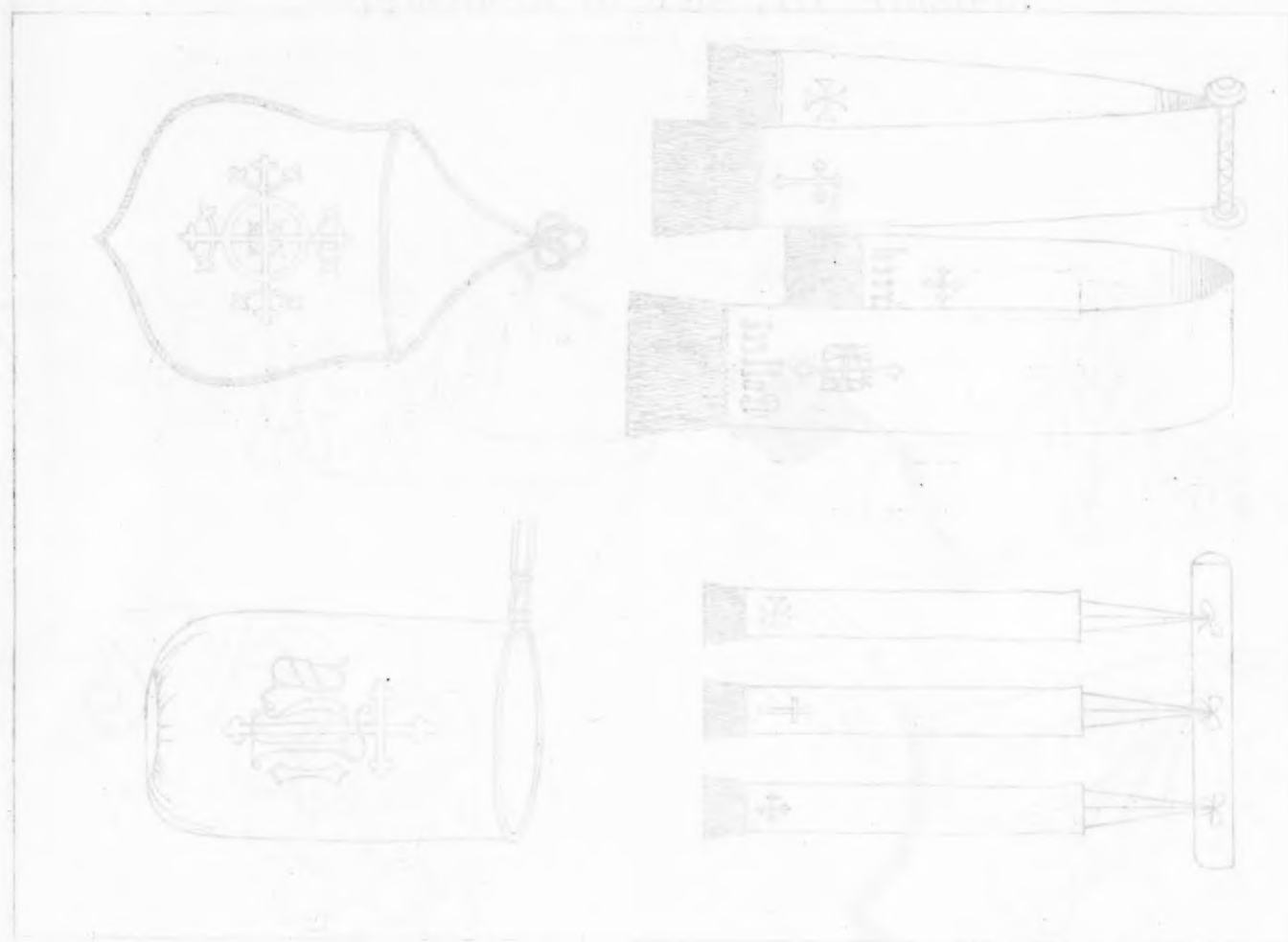


PLATE 489—DESIGNS FOR BOOK MARKERS.

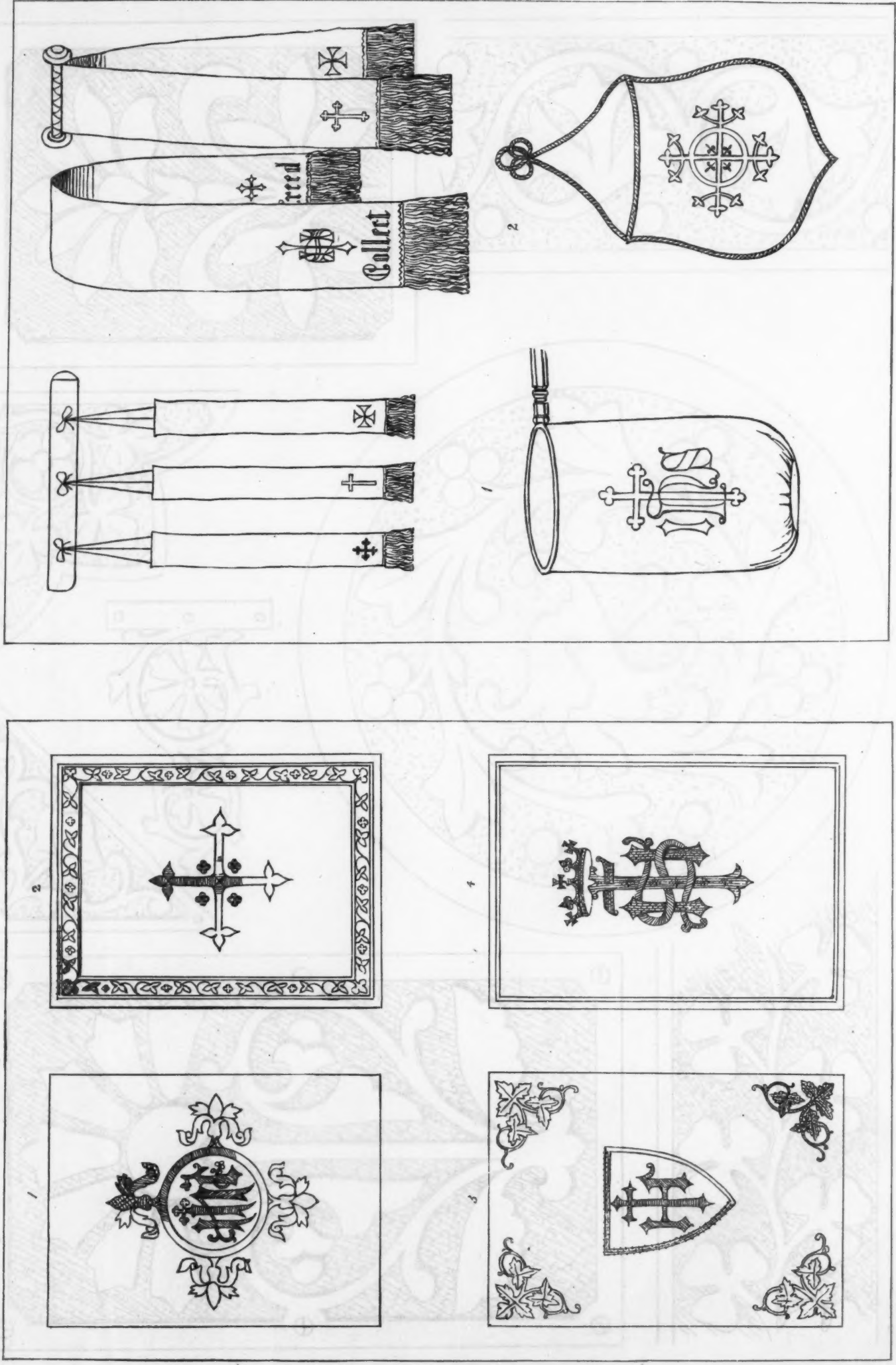


PLATE 488.—DESIGNS FOR SERMON CASES, ALMS BAGS AND BOOK MARKERS.
(For directions for treatment, see page 21.)

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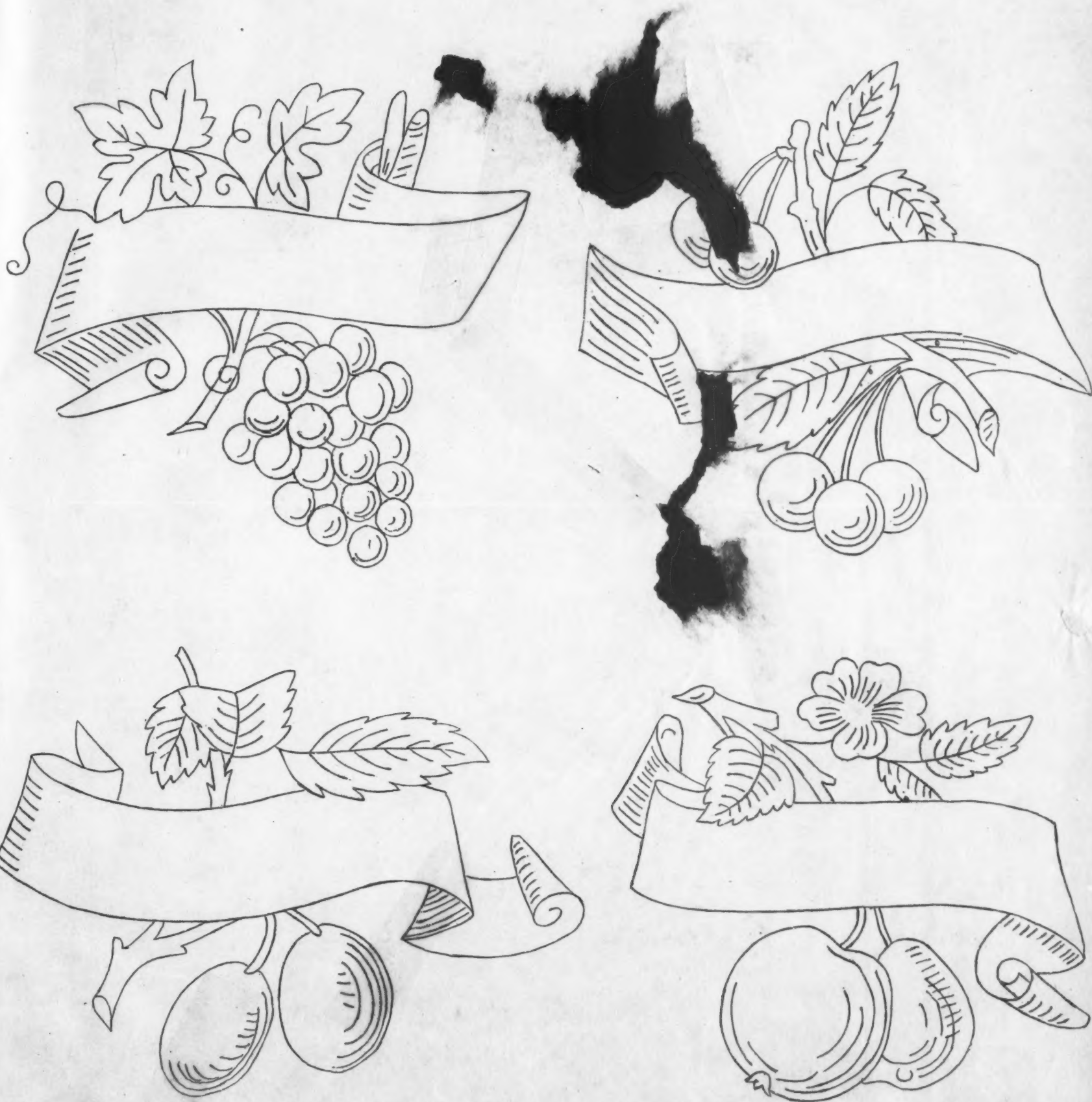
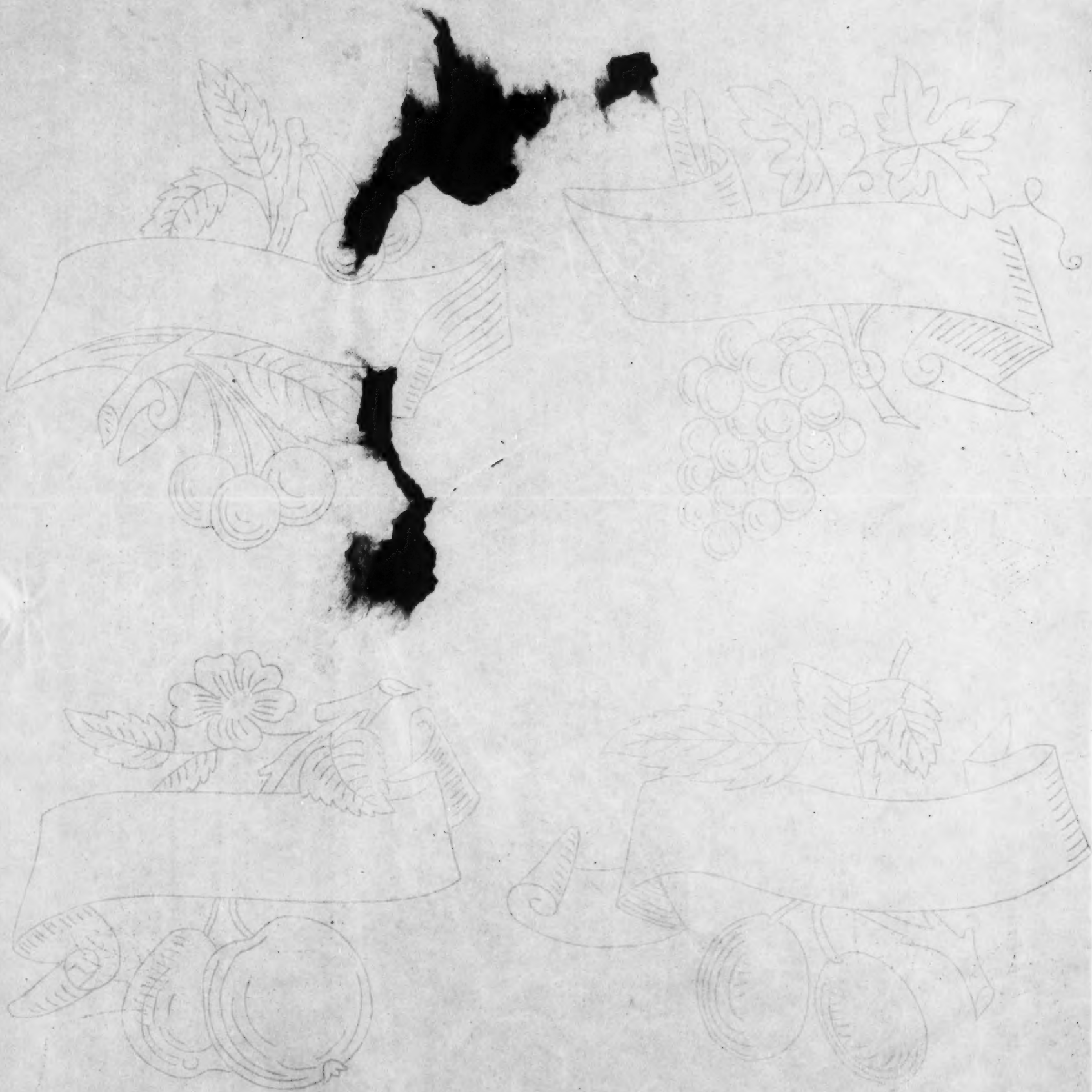


PLATE 487.—DESIGNS FOR DOILIES.





M. R. G. LITH. N. Y.

PORTRAIT STUDY. BY J. CARROLL BECKWITH.

FROM THE ORIGINAL OIL PAINTING.

